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Photo: SNAG's tour of the AGTA Gem Fair in 2023.

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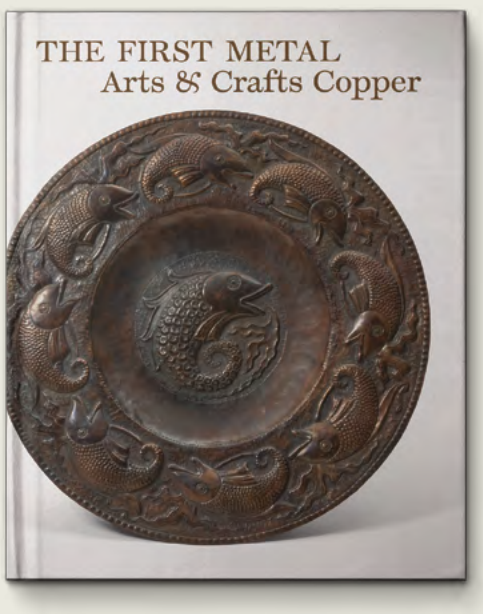
The First Metal
Arts & Crafts Copper

On view through November 3, 2024



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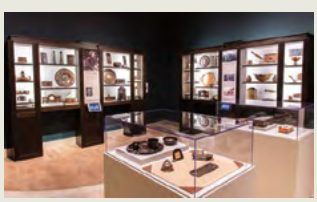

The First Metal: Arts & Crafts Copper is the first exhibition to focus on copper metalwork in the Arts and Crafts movement in the United Kingdom and the United States, with additional works from Germany, Ireland, Australia, and New Zealand. Drawing on the Jordan Schnitzer Museum of Art's Margo Grant Walsh Twentieth Century Silver and Metalwork Collection and several private and museum loans, the exhibition presents a range of handwrought copper works by many of the premier Arts and Crafts metalsmiths working in the late nineteenth and early twentieth centuries.

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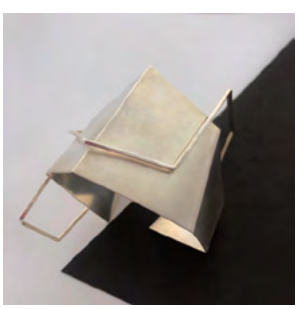
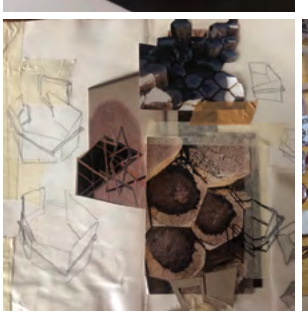
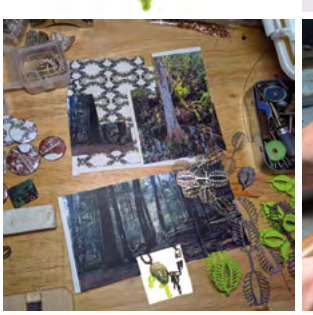
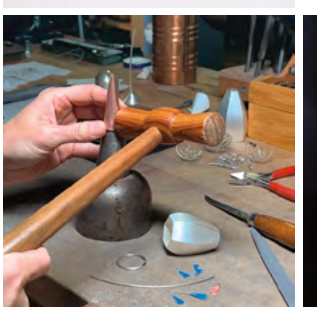
JORDAN SCHNITZER MUSEUM OF ART

Siblings 03
Olivia Shih
wood, sterling
silver, copper, paint
9 cm x 7.5 cm x 13 cm









Above L to R / Eighteen Yuan, Angela Benjamin, Maria Camera-Smith, Haley Bates, Youjin Um,
Opposite L to R / Claudio Pino, Jeffrey Dever, Mallory Weston, Cris Borro, Rebecca Hannon

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Still Processing

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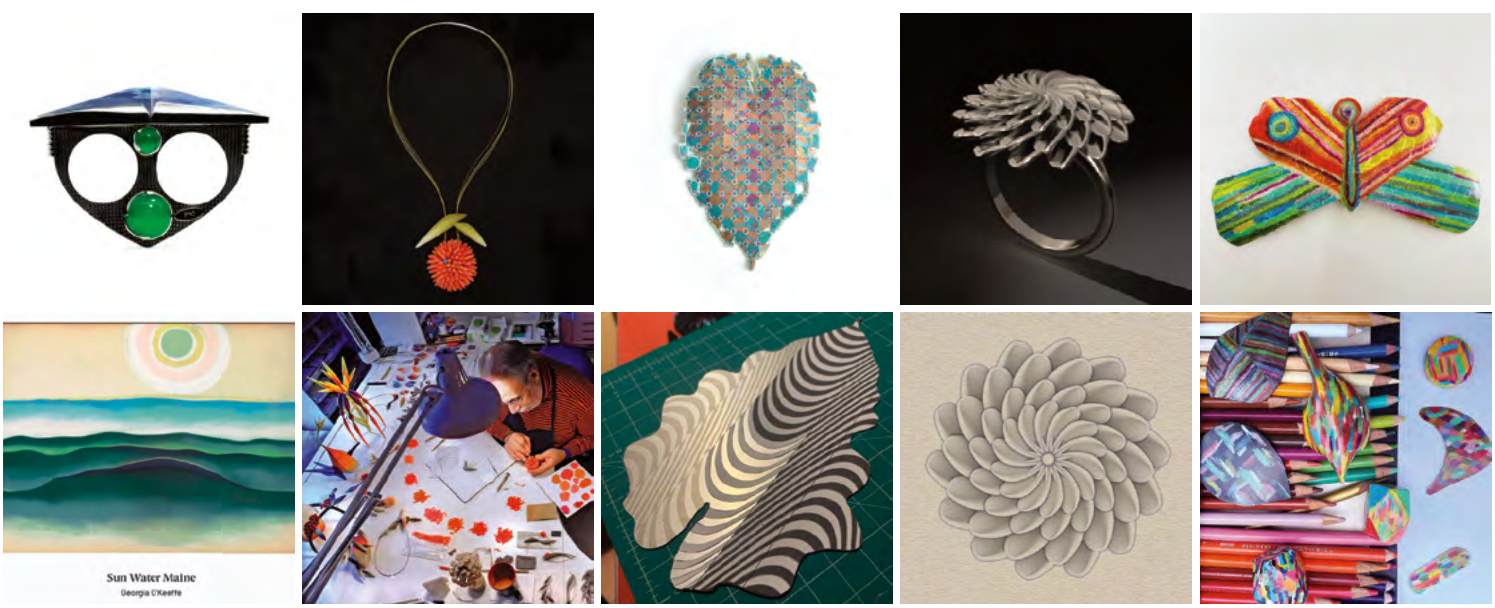

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www.***snagmetalsmith.org***/exhibition/still-processing

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Published by the Society of North American Goldsmiths (SNAG), a national nonprofit committed to advancing jewelry + metalsmithing by inspiring creativity, encouraging education, and fostering community.

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COPY EDITOR Kirsten Janene-Nelson
ASSISTANT EDITOR Olivia Shih
GRAPHIC DESIGN Heather White, Pixel37 Design

SNAG MANAGING DIRECTOR Brienne Rosner
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< Paxton Juhlin
See *Net of Tears*, page 58

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The Use of Body in Documentation
Contemporary artists reconsidering the human form in image making
By matt lambert

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Documenting jewelry and metalwork via photography has been a regular topic since *Metalsmith* launched in 1980. A two-part article by Leslie F. Brown offering a "mini-course in photography" spanned the first two years of publication. In 1992, Virginia Croft's "Photographing Small Art Objects: An Interview with Sheldon Collins" offered tips based on Collins's experience as a photographer for the Metropolitan Museum of Art. Over the decades, instructive articles such as these made way for intellectual inquiries by authors and conceptual engagements by artists who embraced photography's potential. And when Susan Cohn curated *Metalsmith's* 2013 Exhibition in Print, she noted in her essay "As Seen by Others: Photography as Strategy" how "the photograph is not just an image, it is a tangible record of creative excitement; it is the hard copy of the language the object speaks."

Makers continually adapt their approaches to documenting work as technologies, styles, and standards evolve. We see this clearly in the hundreds of submissions we received in response to our open call for editorial-style photography of jewelry, adornment, and metalwork. And the spirit of Cohn's statement is alive in the winning selections, chosen by jurors Jill Fannon and Mazzi Odu, shared here—selections that convey the breadth of contemporary approaches. In her juror's essay Odu states, "Altogether, the pieces tell more than just their one story—the collection as a whole illuminates far wider conversations."

matt lambert's essay "Body Is Not Neutral" adds to the continuum of critical discourse on visual documentation. Using examples by contemporary jewelry artists, lambert makes an important plea for the depth of consideration that should be part of contextualizing work with bodies. Meanwhile, D Wood brings in a view from the broader craft field to consider the "aura" of crafted objects. And the stunning cover image of works by silversmith Ndidi Ekubia, plus her interview by Karen Smith for **In the Studio**, only adds to the conversation.

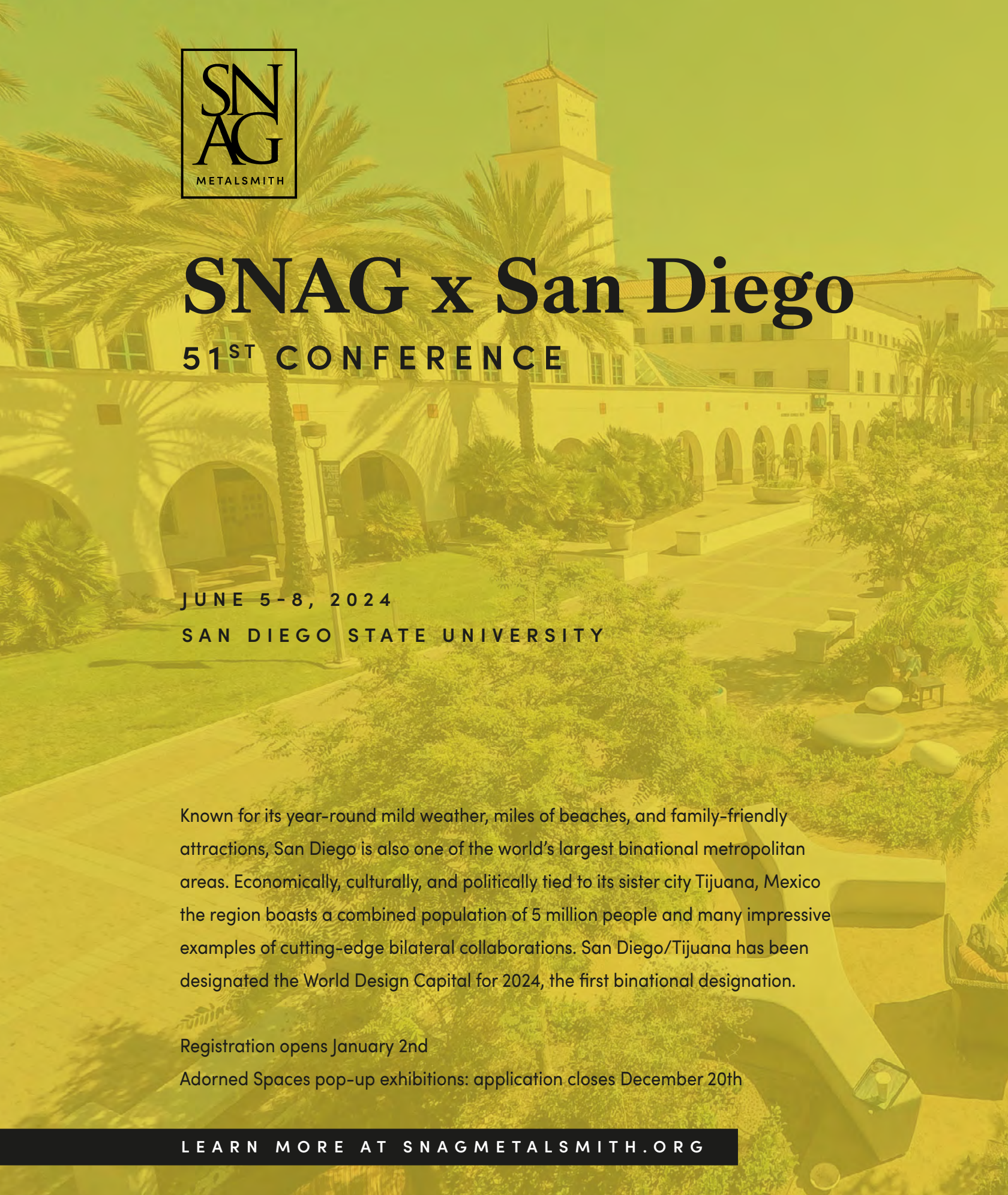
Also in these pages, jewelry artist Ada Chen's candid responses to reader's questions reveal a down-to-earth view of the field, which reverberates in Ashley Khirea Wahba's **LOOK**—which highlights artists who consciously reject the contemporary jewelry establishment along the course of carving their own path. **Findings** takes readers behind the scenes into the designer/stylist ecosystem responsible for getting stunning jewelry onto the bodies of celebrities. Public displays of luxury and adornment are front and center in Rebekah Frank's latest installment of the **Jewelry Thinking** series. Finally, Teresa Kiplinger's *The Arrival* is both a series of jewelry and a heart-rending poem that touches on our need for human connection—as well as the isolation that is amplified by our preoccupation with technology.

We hope you will enjoy this visually rich edition of *Metalsmith*. And the visuals continue online: in addition to the juror selections presented for print here, each of the roughly 600 submissions to our call will be available on our website in early 2024.

Lastly, I'd like to draw your attention to the return of **Letters to the Editor** as a friendly reminder that we're always happy to hear from you.

—Adriane Dalton, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.



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Contributors

Oz Bender is a metalsmith and historian of decorative arts. He graduated from Virginia Commonwealth University with a BFA in Craft/Material Studies and is currently working on an MA in History of Design and Curatorial Studies at The New School in New York City. He is interested in how techniques and styles are historically situated and why some methods are preserved while others are lost to time. (@osgood.bender)

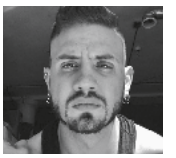
Harriete Estel Berman uses post-consumer materials to construct artwork ranging from jewelry, Judaica, sculptures, and installations of social commentary. Her work is in the collections of 16 museums—including the Jewish Museum Berlin, on view until 2035—and in over 45 books. Berman offers professional development advice and information to the arts and crafts community online via *Professional Guidelines* and *Ask Harriete*. She also repairs and restores sterling silver for her business, Berman Fine Silverwork.

Ada Chen is an artist and jeweler who grew up in San Francisco and currently lives in Brooklyn, where she creates work based on her experience as a Chinese American woman and explores anti-capitalist, anti-imperialist, abolitionist themes. She hates bananas, loves noodles, and is proud of everyone for living life to the best of their abilities. (@potadachen)

Jill Fannon is a Baltimore-based artist and photographer. She shoots regularly for BmoreArt's print journals and online at BmoreArt.com. She also photographs the Ravens cheerleaders, usually when they are in midair. Images from her series *Care in the Garden* appeared at the Parlor Space in *Memento Mori*, curated by Catherine Borg. Other clients include: The Walters Art Museum, Baltimore Jewelry Center, Maryland Institute College of Art, University of Maryland, Baltimore County, and United Way of Central Maryland. (@jfannonphoto)

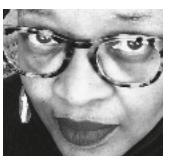
Rebekah Frank is a studio artist and independent writer who enjoys traveling the world in search of interesting experiences to fuel both her art and writing practices. (rebekahfrank.com)

Teresa Kiplinger is an interdisciplinary artist combining original poetry, illustration, and traditional metalsmithing methods to create haunting and expressive art jewelry. Inspired by personal narratives of isolation, anxiety, and loss, her modern memento mori jewelry calls us to consider the fragility of existence. (@tkiplinger)

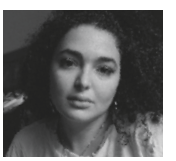


matt lambert is a non-binary, trans multidisciplinary collaborator and co-conspirator working toward equity, inclusion, and reparation. Their practice is based in polydisciplinamory, entangling object-making, writing, curating, and performing. lambert is currently a PhD candidate in craft at Konstfack University of Arts, Crafts & Design in Stockholm, Sweden. They have published, curated, and exhibited internationally. (@matt_lambert_studio)

Mazzi Odu is a writer, editor, and cultural consultant of Ugandan descent based in Lagos, Nigeria. She is fascinated by how cultural identity is informed and evolves through the meaning we place in the items we wear, create, and collect. Her work has appeared in such publications as *US Vogue*, *British Vogue*, *Vanity Fair*, and *Town & Country*. Her blog Magnus Oculus offers in-depth analyses of creative talents within the jewelry and fashion landscapes. (@mazziodu)



Karen Smith is the founder and executive director of We Wield the Hammer, a metalsmith training program for women and girls of African descent. You can find her on Instagram @wewieldthehammer.



Ashley Khirea Wahba is an Egyptian American artist working primarily in jewelry in NYC. During her time at RISD and Royal College of Art she became frustrated with the state of art education and the conventions of contemporary jewelry. She now finds joy in challenging art institutions through studio work, writing, curation, teaching, public speaking, and her social media presence. (@khirea_jewels)

D Wood is a freelance writer and craft scholar. She edited the essay collection *Craft Is Political* (Bloomsbury Visual Arts, 2021).

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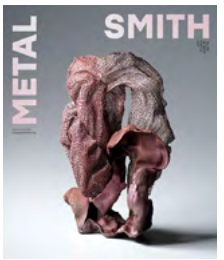


Metalsmith 43.2 / Summer 2023

I WANTED TO REACH OUT and say what an amazing *Metalsmith* you produced this last issue (volume 43, number 2). I so enjoyed a number of the articles. I was particularly inspired by the article by matt lambert: "Hold me as I land, I love it when we're cruising together." Also the inspiring article by Anne Glasscock.

As I enjoyed this issue, it made me think of many years back when SNAG first came on the scene. And the hard work that we the founders hoped to set the anchor down for both a scholarly publication and thoughtful interviews. I just wanted to say a big thank you for carrying on the torch and keeping the publication rich, challenging, and scholarly. Your leadership is truly a footprint in our contemporary journey.

Thank you for your hours of thoughtful research in putting these publications together. I'm sending warm regards, much love, and thank you.

Sincerely yours,
Bob Ebendorf
Professor Emeritus East Carolina University
Founding Member and Past President of Society of North American Goldsmiths
Lifetime Achievement Award Recipient, SNAG

THE TSUNAMI OF AI IS *TROUBLESOME* to say the least. I am one of many (I hope) that will continue to *create* with my mind and imagination, my soul, my hands, and my trustworthy tools. My heart and the satisfaction and joy they continue to deliver for myself and for those that appreciate my work.

Thank you + ☮
Tim Regan
SNAG/Metalsmith member/ subscriber for some time!

DALL-E, prompted by editorial team
3D rendering of an oversized cocktail ring made from hundreds of rococo cat whiskers (prompt), 2023
Digital rendering

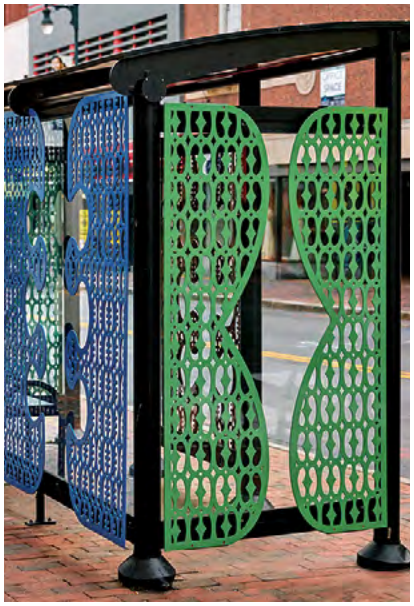
Hsiao Ai Wang
Shower in the Cloud, 2020
Aluminum, wire, colored sand
36 x 120 x 0.2 cm
Photo: Johnson Yang

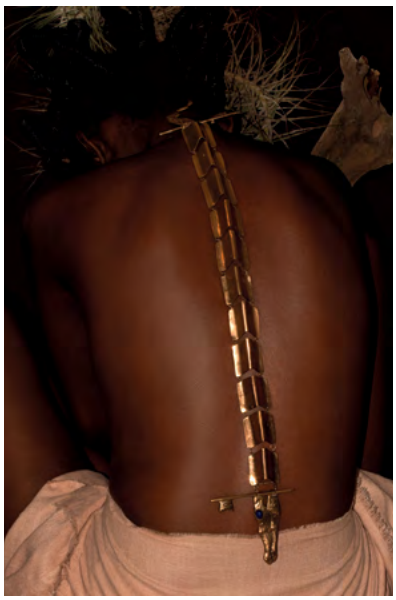
CORRECTIONS

Jewelry Thinking, *Metalsmith* volume 43, number 2, page 38:
The portrait photo was taken by Sofia Torres (@shovelresearch), not the artist.

Feature, "Small but Vibrant: The Evolution of Contemporary Jewelry and Metals in Taiwan," *Metalsmith* volume 42, number 3, page 62:
The country of Taiwan was colonized by the Spanish, not the Portuguese.
The Portuguese did travel to Taiwan in the 16th century, but their stay was brief.

The *Metalsmith* staff regrets these errors.





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SNAG inspires creativity and innovation by creating resources and opportunities to help professionals at all levels in the field achieve success.

***L-R** / Ebenezer Akakpo / Adaesi Ukairo / Amina Okpukpara, Mina Stones / Akebehi Kpolo's OHIRI / Ghabda Oummama / Ndidi Ekubia*

SCAN TO VISIT
SNAGMETALSMITH.ORG

Tides & Waves: West Africa

September 29-30, 2023

With much learned and still more to do, we were all inspired by the resulting cross continental community built by this virtual gathering.

The *Tides & Waves* symposium series explores the deep and continual flow of international ideas in contemporary jewelry & metalsmithing. Each iteration focuses on a different geographical region and the latest installment celebrated the diversity of West Africa. People gathered from around the world for this interactive two day virtual event filled with presentations, demonstrations, breakout discussions, and socializing. We were privileged to learn from an exceptional group of artists, makers, and thought leaders who in turn informed discussions that cut across a myriad of themes.

The packed schedule featured a keynote presentation from Ghanaian-born, London-based designer, curator and maker Emefa Cole who kicked things off with a talk about her experience learning techniques with the Asantehene's (King of the Asante) Master goldsmith, a historic first. Following a casual conversation with Cole, programs entitled *On Origins*, *Transforming Tradition* and *Fresh Focus*, introduced us to makers ranging from a 6th generation Benin bronze caster to jewelry designers creating for the red carpet—all inspired by their West African heritage, culture, and upbringing.

Day two began with a glimpse into Industrial Design at KNUST in Ghana, where the curriculum focuses on chasing and repoussé. Matthieu Cheminée shared video demonstrations by makers in Guinea, Senegal and Niger. The symposium concluded with *Beyond*

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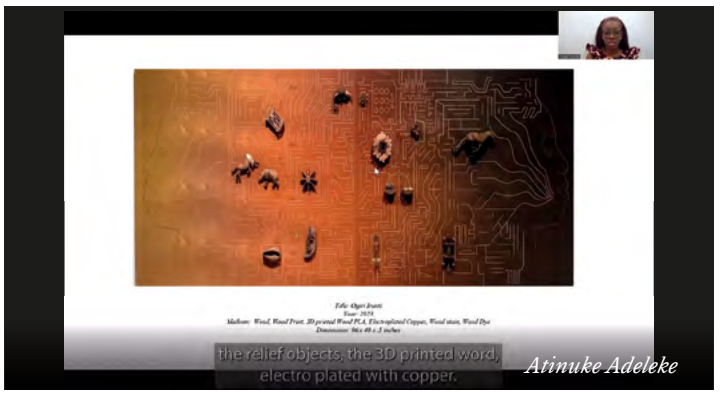
Beyond the Bench Discussion



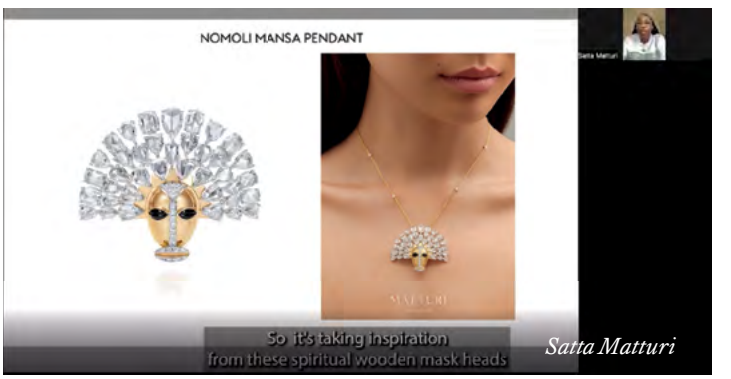
Atinuke Adeleke

the Bench offering presentations on the contributions, challenges and opportunities found in other parts of the West African jewelry ecosystem. The conversation that followed covered topics ranging from philanthropy to photography, mining, writing and research. Amina Okpukpara of Mina Stones (*Beyond the Bench*) shared "The symposium gave us a voice and more importantly inspired us to make more impact across the supply chain."

Tides & Waves made new connections and gave those in the virtual room a strong sense of community. Based in Paris and Côte d'Ivoire, Akebehi Kpolo of OHIRI (*On Origins*) was also inspired by the camaraderie, "First it was a way for me to express myself and tell my own story. Now I aim to be involved in the growth of the African jewelry industry."

Presenter Mazzi Odu, a Lagos based writer noted, "The Symposium lived up to its guiding premise so powerfully.

Photographer Ifebusola Shotunde at Odowamen's Foundry



Satta Matturi

Exploring Education at KNUST, Ghana

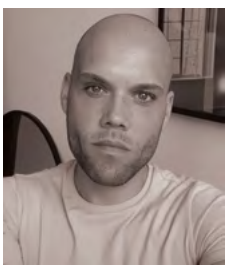
We were able to see the ebb and flow of identity and community. There was an overarching theme of the power of made and worn metal objects—how they animated notions of belonging, could be utilized as vessels for cultural maintenance and even interrogation, and how we are all inevitably influenced by where we are from and where we choose to reside in next."

"As a writer I was gripped by all of the individual stories shared, and as an aesthete I was blown away by the artistry and creativity on display. The symposium was also a wonderful way to connect with others in the wider jewelry and metal craft community and doubtless it will come to be known as a catalyst of global collaborations."

A Message from SNAG & Metalsmith

As 2023 comes to a close, the SNAG Board & Staff reflect on the warmth created by our community this year. Through new initiatives like *SNAG @ Tucson* and *Workshopping With*, and continuing programming like our virtual symposium *Tides & Waves* and exhibitions at events like NYCJW, we've created and invested in opportunities for us to come together. We're eagerly anticipating the exciting ways we'll meet in 2024, including the SNAG X San Diego Conference, June 5-8.

Wishing you the best this Holiday Season and in 2024!



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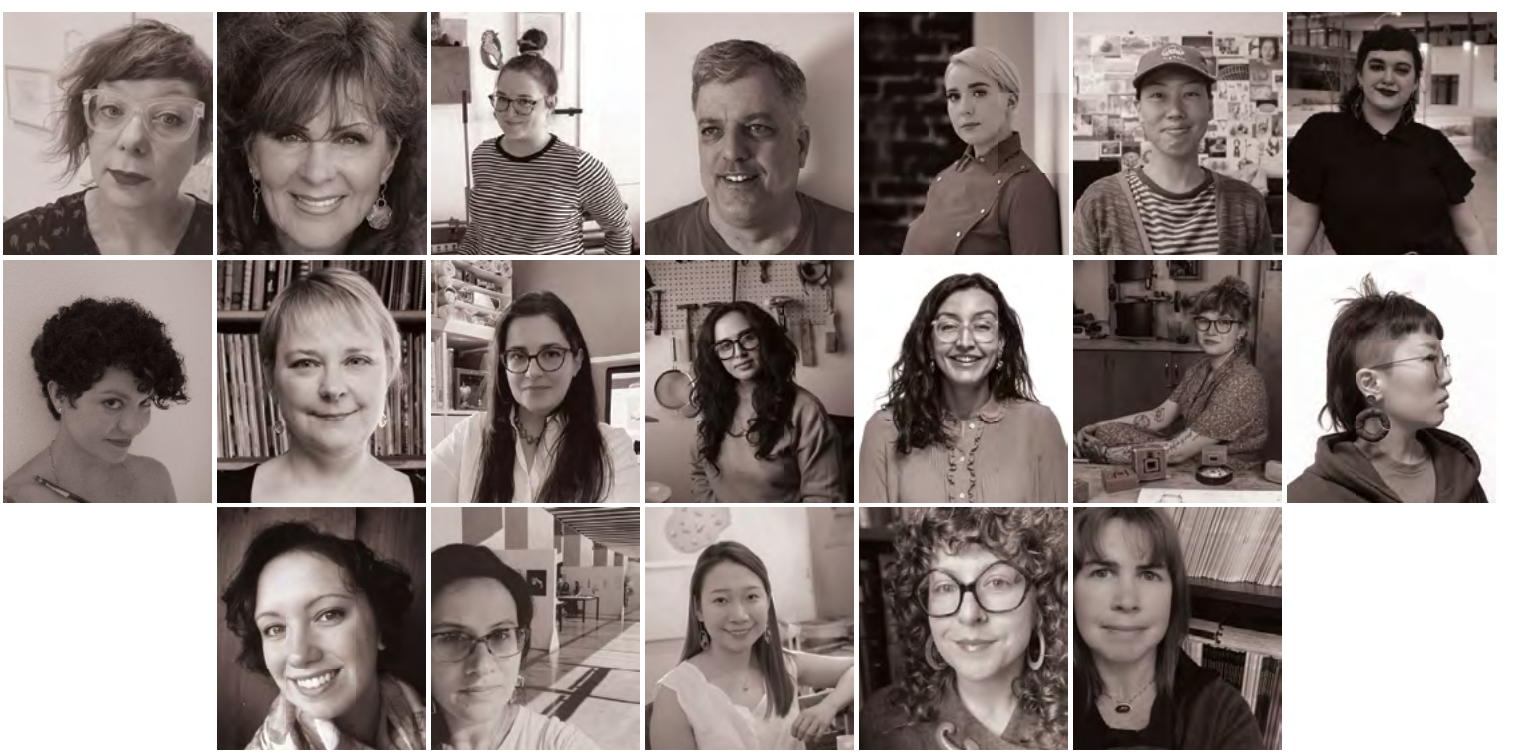

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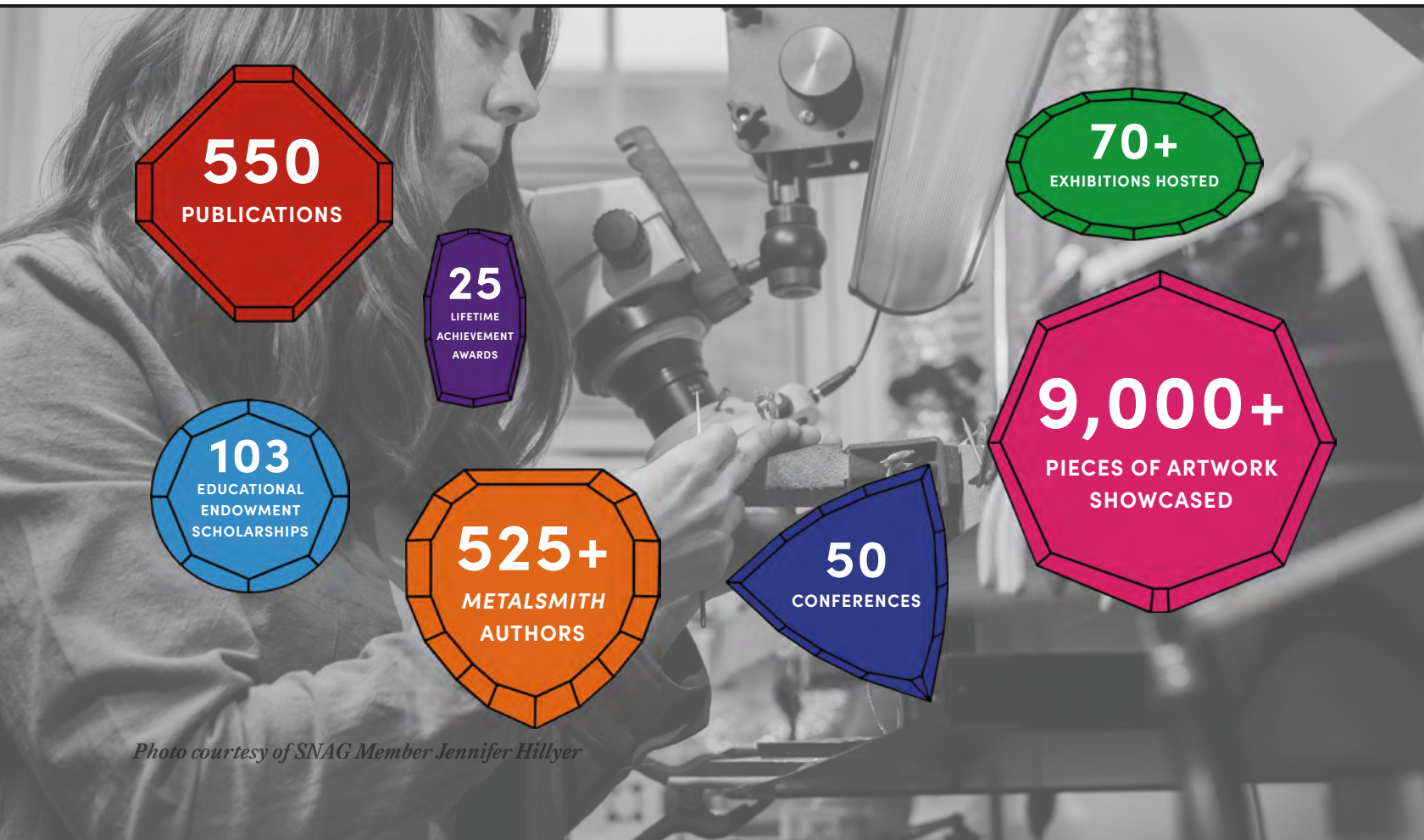

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VOICE & VISION
TERESA KIPLINGER

The Arrival

The sun is sliding off its track,
making its way to a planet with more promise—
its once airbrushed dusks
are now indifferent middle grays—
Mondays, Thursdays.

Alone on my hill, my breath alarms me.
Did it sound like that before?

I try to look up to call to God to get me out of here
but my eye falls like a spent balloon
to the glowing window
at the bottom
of the hill.
She is bent over her phone,
hands on her head
as she considers the impossible—

Above:
Teresa Kiplinger
Valley of the Shadow (brooch), 2020
Sterling silver, vitreous enamel, gold, original poem
1 x 2¼ in.
Photo courtesy of the artist

Opposite:
Teresa Kiplinger
The Arrival (ring), 2023
Sterling silver, vitreous enamel, original poem
¾ x 1¼ in., size 8
Photo courtesy of the artist

the collapse passes under her nose:
Glowing death tolls and tallies among
grinning hearts and hashtags.

She looks up.
I am still.
She pauses.
I want to wave.
I want to know
I am not a ghost
but she returns to her screen,
hands propping her head again
like a Dali crutch.

I look to the North Star but there is nowhere to go
and no one can read a sextant here.

NEW & NOTEWORTHY

BY OZ BENDER

Angely Martinez
The Fertility Necklace, 2022
14k yellow gold, diamond
¾ x 1½ x ⅛ in. with 18 in. chain
Photo by the artist

RED CARPET REALNESS

The theme of the 2023 Met Gala, "In Honor of Karl," has been criticized[1] for glorifying the late fashion designer Karl Lagerfeld, who expressed a wide range of bigoted views—from fatphobic and body-shaming remarks to dismissal of the *#MeToo* movement to a 2010 photoshoot that featured Claudia Schiffer in black face and yellow face.[2] In addition to this pointed criticism, there was a general sentiment of frustration toward such a straightforwardly decadent display of wealth in the midst of ongoing environmental disasters, housing crises, and wealth inequity. The Met Gala—like most red carpet events—is effectively an extended advertisement. It's a chance for celebrities to cultivate their reputations, for fashion and jewelry houses to display their most eye-catching pieces, for the Metropolitan Museum of Art to publicize their exhibit at the Fashion Institute, and for the organizer of the event, *Vogue* magazine, to directly generate revenue.[3]

The event constructs a narrative that these high-end fashion goods are culturally relevant and worth the price tag. For example, this year *Vogue*'s reporting advertised a large diamond worn by Priyanka Chopra, one of India's highest paid actresses and a former winner of the Miss World Pageant, lending high class glamour with an allusion to the exoticism that has long been a part of gem advertising. (Consider the romantic language used to describe a gem's country of origin, such as for the Koh-i-noor diamond set in the Queen Mother's Crown.) *Vogue* reported the gem was expected to become the most expensive diamond ever sold at a Sotheby's auction. A few weeks later it performed as anticipated, selling for $35 million.[4]

In tune with the cultivated fantasy of wealth, when celebrities wear jewelry on red carpets, at photoshoots, on tour, sometimes even on vacation, they often get pieces on loan for far less than retail price, sometimes for free. These loans are negotiated between stylists and jewelers—or their representatives—and generate publicity for the jeweler in exchange for their goods or services.

I spoke with three New York City–based jewelry designers and metalsmiths about their experiences with celebrities and their stylists.

Angely Martinez

Since 2018, Angely Martinez has worked for herself and several NYC jewelry brands, including some that emphasize sustainable sourcing and opportunities for women and people of color.[5] She has seen the ins and outs of jewelry production with an ethical impulse, and been involved in movements to bring more opportunities to disenfranchised groups within the field of jewelry. In 2020, she coauthored the BIPOC Open Letter, a statement from Black, Indigenous, and People of Color designers about underrepresentation in the jewelry industry. In 2022 Martinez left her assistant job to focus on her own jewelry brand, including her most recent collection, *Fertile Ascension*, one of thirteen capsule collections for the Radiance by COUTURE project. For this project Martinez and twelve other BIPOC jewelers were supported by a mentorship program from the COUTURE Diversity Action Council and supplied with De Beers Code of Origin diamonds for their collection.[6]

The magazine *As If: The Art of Collaboration* presents articles that combine an interview and editorial fashion shoot with a creative or cultural luminary. In one image from the April 2023 issue actor Tati Gabrielle wears a statement ring, earrings, and

a necklace from Angely Martinez's *Fertile Ascension* collection, a Dolce & Gabbana dress, and a bangle by Jules Kim of Bijules, another designer from the Radiance project.[7]

"There are so many ways to get press," Martinez tells me. Because of her involvement in Radiance by COUTURE, the De Beers public relations agency handled all of the logistics, but Martinez explains that if a stylist approaches her, she handles all of the logistics, including going back and forth with the stylist to find the right piece for the look, packing and shipping the work, writing up loan agreements, and more.

"Make sure you have your documents," Martinez emphasizes, "your jewelry loan agreement ... an inventory list.... Take a photo of the things you're sending off ... just cover yourself as much as possible." For her own work, she also insists on getting a credit card on file, in case the piece is damaged or lost. "You have to make sure that you're covered ... legally and financially ... otherwise it gets lost in the sauce," she warns.

If you make a lot of work with high-value metals and stones, Martinez suggests having a press collection. "Make a few in brass or silver and have them gold plated," she recommends. "These things are expensive ... you have to find a way to do it that makes sense to you, without risking your business."[8]

Lorraine West

Like everything else in the arts, pulls—a request from a stylist to borrow a piece of jewelry—come from professional and interpersonal networks. In 1999, Lorraine West began collaborating with Erykah Badu after they met at a poetry event two years prior, and her bold designs have continued to attract musicians and celebrities ever since.[9] Today she has more than twenty years of experience negotiating with stylists and creating bespoke work in collaboration with performers. In April 2022, just three days before the Met Gala, West received an email from stylist Jason Rembert. He was styling Lizzo for the Gala and requested that West provide a neckpiece. Since West was already committed to the MAD Museum benefit "MAD About Jewelry"—selling her pieces all day Thursday, Friday, and Saturday—she only had about twelve hours in the studio to pull the commission together. "I didn't have any measurements for Lizzo," West says. "I had to ... dig deep within [*laughs*] and I had to figure out something that would work. So instead of soldering a piece together I said, *I'll do a cold connection situation, and I made thirty-seven bangles for the neck*.... I had different sizes, so that way when she put them on it would [lie] perfect, so it didn't matter which one she put on, it just gave this illusion of a solid necklace."[10]

West accepted the commission only because she knew she could deliver a finished, quality product in time. Fortunately, after more than two decades, she knows how long a project will take. "That's why for Lizzo I didn't use heat," she explains. "I had to do something innovative." West says she learned to work quickly and precisely in her early career when designing for musicians.

The fantasy West sells with her jewelry is about empowerment, inner beauty, and intuition. One puzzle piece in this narrative is how often her work has appeared on celebrities. When asked what kinds of collaborations she would be likely to turn down, West said, "You have to have your goals and your values in alignment—so, what's your goal?" She continued: "I just want powerful people to wear my designs and all people have the capacity to ... tap into their power." Her most iconic recent pieces are her *Abstract Palette* earrings, which are a perfect example of her bold and simple but symbolically resonant style—

Lorraine West Jewelry
Wing Arm Cuff Bracelets worn by Erykah Badu in Janelle Monáe's 2013 "Queen" music video, 2010
Brass, sterling silver
Length: 9 in.
Photo courtesy of Erykah Badu

high-polish brass oval swoops described on her website shop as "a tribute to all people that are painting a new world through their positive cause in life"—and as worn by Beyoncé in *Black Is King,* Zendaya, and Mary J. Blige.[11]

Shana Cave

Shana Cave is a young independent jeweler who built her brand through social media connections. She's worked with a range of celebrities, from TikTok style influencers to Olivia Rodrigo. She was catapulted into celebrity-adjacence in 2021, when *British Vogue* ran an article titled: "Meet Shana Cave, Bella Hadid & Dua Lipa's New Favourite Jewellery Designer."[12] Cave posts lots of in-process images to social media so people can get a sense of how she works. She is an advocate for transparency about failure, and part of the charm of her social media is her irreverent tone: captions are always lowercase with no punctuation, and usually cryptic and filled with playful misspellings (like "strobbery"). She'll pair videos and images of candy-colored stones in silver settings on a plain white background with glitchy panoramas and washed-out flash photography.

Cave also posts surreal still life photography of her finished jewelry strewn across a gutter, woven into a Master Lock, or growing like lichen on a log. For Cave, this genre of post is "to emphasize that the attachment that is so integral to making it [the jewelry] is something I also have to release as I wear it, and let it live its own life."[13] For her, collaboration has been an ongoing process of coming to terms with releasing that emotional attachment. For example, a pull from a stylist is no guarantee that the piece will actually be worn or published, since many stylists will request jewelry in excess so they can be more improvisational while dressing their client. Cave reiterates what I also heard from Martinez and West: don't take this kind of rejection too personally. If a stylist likes your work they will likely continue to pull from your collections, even if pieces don't always get worn.

Cave says that when she started working with stylists she asked for compensation and was shocked at the low budgets she was offered. She described how it felt when after a "back and forth and [the celebrity] kept them for way longer than intended," the stylist implied that the client would like to keep the jewelry permanently. Cave expressed willingness to sell her work at a discount but was told this particular celebrity was "so used to getting them gifted" that she didn't want to buy the jewelry.

◆◆◆

If you already have a large archive of work on hand, it might make sense to lend out work in exchange for publicity, especially since you may still be able to sell the jewelry after it's been returned. But the reward has to be more enticing if custom work is required. For example, Cave had to make new rings for Olivia Rodrigo to accommodate her unusually small ring size, and had hoped the client would purchase the rings at a steep discount—but it was not to be. "That was just a pill I had to swallow," Cave admits.

Keke Palmer wearing the *Shooting Star Choker Necklace* by Lorraine West Jewelry at the New York Film Critics Circle Awards, 2023.

Photo: Dia Dipasupil for Getty Images

Lorraine West Jewelry
Shooting Star Choker Necklace, 2023
4.16 cts. diamonds, 18k rose gold, 18k white gold hinge
14 in. (circumference)
Photo: Alain Simic

Fortunately, some offers are easier to swallow than others. For the 2023 Met Gala, New York City painter Sasha Gordon was invited by Balenciaga. Her look was styled by Joe Van O, who attended the School of the Art Institute of Chicago with two of the three artists who run the Lucky Jewel collective, including Lola Dement Myers—who, in turn, is a Twitter mutual with Shana Cave. That's what led Cave and Dement Myers to cocreate *NOTHING*, a runway collection for the Lucky Jewel art collective, worn by Sasha Gordon on the 2023 Met Gala red carpet.

1 Karu F. Daniels, "Anna Wintour Defends Honoring Karl Lagerfeld At 2023 Met Gala, Despite Controversial Remarks," *New York Daily News,* May 1, 2023, https://www.nydailynews.com/snyde/ny-anna-wintour-karl-lagerfeld-controversial-remarks-20230501-bbuaqcxwzvek5pbmncf44k7pwy-story.html; Tayo Bero, "Karl Lagerfeld Had Odious Views. We Shouldn't Be Putting Him on a Pedestal," *The Guardian*, May 2, 2023, https://www.theguardian.com/commentisfree/2023/may/02/karl-lagerfeld-met-gala-theme-controversy. **2** C Mandler, "Karl Lagerfeld and the Met Gala: The Controversy behind the Theme Explained," CBS News, May 1, 2023, https://www.cbsnews.com/news/who-was-karl-lagerfeld-2023-met-gala-theme-explained. **3** Luke Leitch, "Met Gala 2023 Theme Will Be 'Karl Lagerfeld: A Line of Beauty,'" *Vogue,* September 30, 2022, https://www.vogue.com/article/karl-lagerfeld-a-line-of-beauty-will-be-the-metropolitan-museum-of-arts-spring-2023-costume-institute-exhibition. **4** Christian Allaire, "The Best Jewelry Moments from the 2023 Met Gala," *Vogue,* May 2, 2023, https://www.vogue.com/slideshow/met-gala-2023-best-jewelry-moments; CBS New York Team, "World's Most Expensive Diamond & Ruby Sold In Sotheby's Auction," CBS New York, June 8, 2023, https://www.cbsnews.com/newyork/news/sothebys-magnificent-jewels-auction-ruby-diamond-eternal-pink. **5** Bijules, https://www.bijules.me/pages/about; Bliss Lau, https://www.blisslau.com/pages/about-bliss-lau; WWAKE, https://wwake.com/pages/ethos. **6** Michelle Orman, "Introducing: The Radiance by COUTURE," The Couture Show, May 31, 2022, https://thecoutureshow.com/stories/introducing-the-radiance-by-couture. **7** Tatijana Shoan, "Tati Gabrielle: We See YOU!," *As If,* April 3, 2023, https://www.asifmag.com/story/tati-gabrielle-we-see-you. **8** Angely Martinez, Zoom conversation with the author, May 24, 2023. **9** Nicaila Matthews Okome, "How This Jewelry Designer Side Hustled for Over 10 Years Before Becoming an Entrepreneur (Lorraine West Jewelry)," Side Hustle Pro, April 8, 2020, https://www.sidehustlepro.co/lorrainewestjewelry. **10** Lorraine West, Zoom conversation with the author, June 14, 2023. **11** *Abstract Palette Earrings*, Lorraine West Jewelry, http://lorrainewestjewelry.com/shop-online/luj1tuqolyuyb5i3dulwsdge4jl2qz. **12** Eni Subair, "Meet Shana Cave, Bella Hadid & Dua Lipa's New Favourite Jewellery Designer," *British Vogue,* November 10, 2021, https://www.vogue.co.uk/fashion/article/shana-cave-jewellery-interview. **13** Shana Cave, Zoom conversation with the author, May 29, 2023.

Left:
Shana Cave
Ivy, 2023
Gimme Sparkie Now, 2022
Heaven Knows, 2022
Sterling silver, amethyst, peridot, garnet and 925 sterling silver, smoky quartz, ruby, amethyst
Various dimensions
Photos by the artist

Above:
Heaven Knows, 2022

YOU ASKED, THEY ANSWERED
ADA CHEN

Ada Chen
Made In Chinese America Necklace, 2019
18k gold, sterling silver
⅜ x 15 in.
Photo: Chang Liu

Ada Chen is an independent jewelry artist based in Brooklyn, NY.

How do you make a living as an artist?

I do fifteen hours a week of contract work for Meghan Patrice Riley (best boss in the universe), and the rest of the time I run my own little business, while praying to the universe that people like my work enough to buy it. Sometimes people reach out about commission work, which is honestly really fun! My income comes from random gigs that people reach out to me about, but it isn't consistent. It's honestly really stressful, but I've come to terms with the lifestyle. I've realized how much I value the freedom and flexibility going the small business route has awarded me, and I understand that I can't really win in a capitalist system.

I've tried having a full-time job, and it stressed me out. Owning a business also stresses me out, but I get to take a day off whenever I need to. When I feel overwhelmed, I talk to my loved ones who see me, know me, and encourage me to keep living life. It's a constant circus of trying to maintain a balanced lifestyle and to accept my choices in life. My community always gets me through it and gives me motivation to keep going!

How did you build your social media following? Does your huge following translate into sales? If not, what does it allow you to do?

I got really lucky when one of the pieces from my BFA thesis collection went viral online. I was able to build a following over the span of a year or two. My following translated into sales earlier in my career and it still does, somewhat, but I think I might be outgrowing my original following. I still love my old work, but I'm evolving past identity politics in my need for expression and in my art. My old work is more immediately relatable, and I'm grateful for the community I found through it. But I'm learning about things beyond what being Asian in America means. I no longer feel the need to express myself in the same way. I'm also redefining my relationship to my own work by not creating only for my following all the time, because that definitely doesn't translate into sales. Having to consider sales is something that has ruined my relationship with my art, but I have come to accept it as a means to survive within the capitalist system that presently terrorizes the world.

Ada Chen
Live, Laugh, Love (活笑爱) Earrings & Collection, 2023
Sterling silver
1½ x 1½ in. (earrings)
1 x 18 in. (necklace)
1½ x 1½ in. (pendant)
1½ x 1½ x 1 in. (ring)
Photo and editing by the artist
Model: Stephanie Lau

The internet seems to inform and be a big part of your practice. How do you see your relationship to it?

I see the internet as just a big library of human consciousness. I actually think we are really lucky to have this crowd-sharing, crowd-sourcing tool for finding and sharing information. Sometimes it can create terrible situations, but even then, I think that the people behind the

screen are to blame. The internet is an amazing way to connect to loved ones, make new connections, and learn. Using the internet in tandem with "touching grass" is a privilege to have. (To "touch grass" means to peel yourself away from digital screens and go outside! Be present and connect with the natural world. Like telling children to go outside and play instead of playing video games.)

The way I use the internet now is also very different from a couple of years ago. Back then with social media and all that, it was more of a dopamine trigger, but presently I find myself needing social media less and doing research on Google about things that intrigue me. I have also accepted it as a distraction and instant stimulation, but I'm careful not to let the internet affect me emotionally. I still enjoy memes a lot!

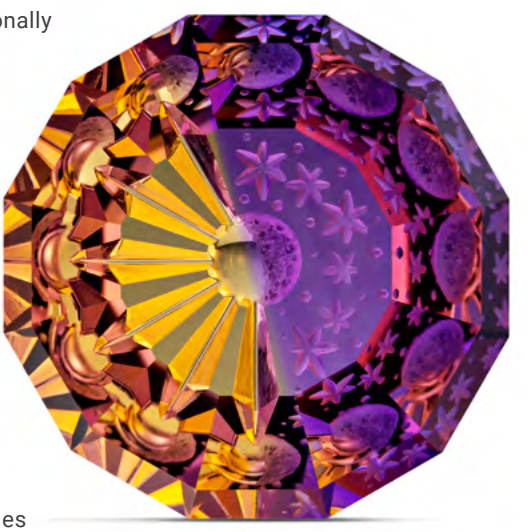
Ada Chen
Chinese Slipper, 2017
Fine silver, sterling silver beads
9½ x 2½ x 3½ in.
Photo by the artist

What is a question that you wish people would ask you? And what is your answer?

I wish people would ask me what I would be doing if I didn't have to work (i.e., if all of my healthcare, food, shelter, water, electricity, social needs were met). My answer is that I would create an artist commune and teach everyone how to create for free. If I never had to exchange money for jewelry or other services, I would be in freaking heaven. I would also take every class I could to learn how to farm, how to sustain my own food supply, how to mine my own metals, and how to build my relationship with the earth with my own two hands and feet.

As a person of color in the contemporary jewelry field, sometimes I feel invisible. What should I do to make myself more seen or heard?

I almost feel like this isn't a contemporary jewelry field exclusive question. I feel like in any field many of the voices and faces we hear from are white. The answer might be the same in any field as it is with jewelry: find your own voice in your work and stick to it. I would also recommend that you find your own community. If you can't, make one that you fit into. I promise you, being seen and heard by the people you align with feels a lot better than trying to connect with the random masses or with people who intentionally choose to misunderstand your work.



Right:
B.D. Drummond
Cosmic Union, 2022
Bicolor ametrine (origin: Bolivia)
21 x 21 x 10 mm
Photo: Jeff Mason

Were you ever blown away by a piece of jewelry? Who was it by and what was so compelling about the work?

I was blown away by an ametrine that Bryan D. Drummond cut, which isn't a finished piece of jewelry, but the stone itself is so wild! He used the bi-coloration of the ametrine so beautifully by carving a sunbeam pattern on the citrine side and a moon with stars nightscape on the amethyst side, then carved facets to bounce the imagery off opposing sides of the stone. The stone is truly magnificent in its representation of the dichotomy of huge, unreachable heavenly bodies captured in a comparatively small stone.

Keep an eye on our Instagram @snagmetalsmith for upcoming opportunities to ask questions to a rotating selection of makers, educators, gallerists, curators, small business owners, and more.

NDIDI EKUBIA: RHYTHM OF RAISING

BY KAREN SMITH

IN SEPTEMBER 2022, a group of twenty-five Black jewelry designers were exhibited as *Brilliant & Black* at Sotheby's in London.[1] Among them was a gifted silversmith, Ndidi Ekubia from Manchester, England. Her sculptural works have been installed or exhibited in many collections, including at the Victoria and Albert Museum. She was invited to create wearable art pieces for the show by the curator Melanie Grant. As one of the metalsmiths showcased in this exhibit, I was both humbled and entranced by her work and her spirit. In July 2023 I sat down with Ekubia, who spoke at length about tools, making, artistry, and moving through heartbreak.

Editor's note: What follows is an excerpt edited for print; the full conversation will be available on http://www.snagmetalsmith.org in late 2023.

Karen Smith: Have you always been a creative?

Ndidi Ekubia: No, not really. I was always interested in art. I used to visit a lot of museums when I was younger. I wanted to go to university though I knew wasn't very "academic" with my other studies. I didn't get into metal properly for a bit; I had a little experience in high school when a jeweler came along and showed us a couple of techniques. Then I went on to do art history and then to apply to university.

I did a Bachelor Honors degree in 3D Design. We were taught things in metal, plastics, wood, everything. I quite enjoyed hammering metal, copper mostly at first. I really enjoyed pushing metal and gradually the pieces got quite big. With copper you can sort of push it, and it looks like skin almost. Then I'd planish it so smooth, putting lines in it with chasing tools. [sighs] I spent a lot of time in the soundproof room, just getting mad with metal!

Above:
Teapot, 2022
Hand-hammered Britannia silver, walnut
Approx. 27 x 15 x 27 cm
Photo: Michael Pollard

Left:
Mini Cup and Jug, 2016
Britannia silver, gold-plated interior
Jug: 7.5 x 5 x 5 cm
Mini cup: 5 x 4 x 4 cm
Photo: Alun Callender

Interlock Cooler, 2017
Hand-hammered Britannia silver
Approx. 23 x 22 x 23 cm
Photo: Jeremy Johns

[Afterwards] I went to a place called Bishopsland Educational Trust and a did a residency for a year; I was the only silversmith and the others were jewelers. And then, at Penelope Makower's insistence, I applied for a Masters at Royal College of Art in London.[2]

KS: What was the residency like?
NE: The thing about going to a place like Bishopsland is they actually taught us how to plan ahead, how to budget.... I also went to Carpet Arts where I rented a workshop. They had business support, and they also remind you that you need to know what you're doing and what you're doing next.

KS: So, you have had built-in support and mentorship from the beginning?
NE: Yeah. Before I went to Bishopsland, I was reading a book on how to run a business as a craftsperson! So, I was trying to do it like that. It was much easier for me to have someone to say, "Actually, this is how it works in the real world."

KS: Are there many women of African descent in the trade in UK?
NE: Not really.... There are a lot more jewelers that I've noticed and they're amazing makers. I stuck out like a sore thumb most of the time. It didn't really bother me too much, to be honest. I think it's about making money, actually; generally, people don't see makers making money. Or if they do, they're teaching and doing lots of other things to make their businesses work. It's not easy for any maker: it's difficult to make a living from making work and selling it. It's become more popular now than when I was coming along.

KS: It's become more popular but it seems to me that there are more jewelers than anything else.
NE: Jewelry is smaller, you can get away with using smaller materials, smaller hammers. Silversmithing is a little bit more difficult to do and to make money as well. You can sell it as art but it's not that easy. At trade shows like, say, Goldsmiths Fair in London, most of the silversmiths were men. [That's] not to say that there weren't lady silversmiths because there were; if you look at history books, they were there. But often they'd had children or were teaching and didn't have the same avenues to build their careers.

KS: It's fascinating to me that there aren't as many women working as silversmiths and there are so few Black women doing it.
NE: Well one, I think it's quicker to make a smaller item. Two, the tools for the sort of smithing I do are very specialized so it's a matter of collecting those tools. Also, the way I hammer is very physical and you have to do it constantly to raise material. So, I think jewelers are very clever at using methods they learn and applying it to their work in a way that's more economical; it makes more sense as a business.

I am not a jeweler—I will always say that. In fact, doing *Brilliant & Black* was *really* hard.... The pieces the curator was drawn to were more like my normal silversmithing: big and solid.

KS: Why silver?
NE: Ah, silver! It's very clean, it's forgiving, it moves beautifully. I used to work in sterling, and it was very springy and kind of hard and I loved it. I love the way Britannia silver moves softly and then holds the strength of the marks. I find fine silver is too soft, I have to work it harder, it takes longer because it has a grain in it. You have to be careful and stroke the material into its finish.... Silver is also usable for food; a lot of the things I make are functional.

KS: You've said that your work must be utilitarian. Every item must have a specific use and not just be beautiful. Why is that?
NE: To start, when I was looking at silver it was always in a glass cabinet.... It's important that people can touch it, handle it, use it, engage with it. When I was at the Royal College of Art, a professor said: "You can't just make objects that sit on the side—they must be functional."

When I made an object, especially back then, I was making them speculatively. I'd imagine a thing that holds flowers, but not just a straight vase—something that wrapped around the flowers, you know? The movement of the material becomes a part of the practical functionality of the metal work. For me, that was interesting: moving metal to get it to do something that it wasn't meant to be doing.

THE RHYTHMIC PROCESS OF MAKING

KS: I love the movement in your work: all your pieces undulate, not just through the curves but through the beautiful textures. I find your work beautifully feminine. You've said: "I am excited by the sensual and rich forms that can be created by the rhythmic process of making and believe my nature is reflected through my work."[3]

NE: That's talking about the strength of women I know, and the pieces hold that strength in the metal, in the grooves, in the way they've been manipulated and pushed and pulled.

I grew up with women who were not afraid to show they are women. No matter what size they were, what clothes they were wearing, they wore it like *I am the best thing in the world* and were happy within themselves. So, when I make an object, this is what it is: I've thought about the design, the movement in it, and this is me appreciating the beauty of the material. I look after the material from beginning to end. Silver does not like to be beaten up—you have to carefully get it to where it's going.

But then again, when I'm hammering metal, it's hard, it's rhythmical, it's a process. From design to the end object, it's a process.... The women I know are not shy; even the ones who are shy are able to show themselves, their characters, who they are, they are all individual and have different personalities. I'm not shy; I like to show what I can do.

Ndidi Ekubia in her studio, 2023.
Photo: Jack Roe

KS: It's so clear to me that you're talking about African women.

NE: Initially, yeah. Because obviously! My mum wore African wear in Manchester when I was a little girl.... Listening to her and her friends talk—African language is high, it's low, it's joyful, it's sad. In one conversation you get all that! You don't whisper it; you say it out loud. You say what you think. That's where it started.

Jug Vase, 2019
Approx.
10 x 10 x 15 cm
Hand-hammered
Britannia silver
Photo:
Michael Pollard

ON THE PHYSICALITY OF THE WORK

NE: I hammer long hours in a day. I've seen a lot of silversmiths who stand all day. I don't stand up, I sit down. I have good posture. The hammers are [light] and I hold them correctly.... Posture, holding the tool correctly, these all matter. If I'm tired, I don't work; if I'm sleepy, I don't work. I don't push myself through it.

The person who taught me, I remember looking at his hands which were massive; your body adapts to your making. I look after my body. I rest when injured. If I'm in pain, I stop. I always wear ear defenders.

KS: When I was in Senegal, my teacher had very heavy hammers. Women "don't wield the hammer" there; I had lots of difficulties. My hands were smaller and I couldn't just bang away with heavy hammers! I learned to adapt but I still used too much power. My teacher was the first person I saw who adapted tools for his body specifically. For instance, his hammers were really heavy but the handles were cut down drastically!

NE: The hammers I use a lot are all shaped in a particular way. The silversmithing stakes that I use are clean, shiny, and have different purposes. I have chasing tools but don't really use them much at all.... The hammers I use are shaped specially for what I do. I prefer longer hammers: when you hit the material the weight of the hammerhead is what does the work. The length and shape matter to give you the whack that you need. Some of the hammers I've got are quite springy and they're beautiful. They bounce back nicely.

MAKER OR ARTIST?

KS: What's next for you, professionally?

NE: I'm [currently working on] a beaker, using chasing tools to get more defined textures. I'm also working on teapots. I want to do more of that. I'm also working on 2D flat work; it's not functional, it goes on a wall.

KS: Do you consider yourself an artist?

NE: I have called myself an artist in the past. I don't know, I feel like I'm a maker. I'd love to be considered an artist.

KS: There's a way I've seen people not take possession of the beauty they put into the world. We don't always trumpet our own horn. For me, being an artist has nothing to do with sales, exhibitions, or what people see.

NE: To be honest, there's been a gap.... Over the last five to six years, my heart has been broken. I couldn't even listen to music, I couldn't do the making as much. I still did, because I can't do without it. I just couldn't keep on making the same things as usual. So, when *Brilliant & Black* happened, it really shook me out of the brokenheartedness.

But I've been listening to music and really functioning again. That 2D work is coming. But to show it to the world is stepping out of my comfort zone. It's not "functional"—it's going to be my expression of things I've seen. That for me will announce I AM AN ARTIST! If I can get this work out, in my head and in my heart, I'm allowing myself to show what I can do properly without any excuses.

KS: What's the difference between a maker and an artist?

NE: A maker is thinking more about how it's going to work: is it going to fit, is it going to pour, is it going to sit in this area. What is its function? A maker goes through a design process; you have an idea or concept and it's like a puzzle.

Artists visualize what they've seen, what they feel, and put it into an object. An artist's ideas come through the material. That's why sometimes I say I'm an artist and sometimes a maker. I see myself as both. A swan in the city!

1 *Brilliant & Black* was a selling exhibition at Sotheby's London showcasing the creativity and craftwork of "the world's leading black designers." In 2022, during the second installment, Ekubia's work was showcased along with that of Karen Smith. For more, visit https://www.sothebys.com/en/articles/brilliant-black-1.
2 Penelope Makower was a silversmith; she established Bishopsland with her husband, Oliver Makower, in 1993.
3 Ndidi Ekubia, "Ndidi Ekubia MBE," Adrian Sassoon Gallery, n.d., https://www.adriansassoon.com/artists/ndidi-ekubia.

Group Beakers, 2023
Hand-hammered Britannia silver (center beaker interior is gold-plated)
Approx. 7.5 x 8 x 8 cm
Photo: Michael Pollard

BREAKING NEW GROUND

BY ASHLEY KHIREA WAHBA

I'M BORED BY JEWELRY THAT JUST SITS ON A PLINTH. I'm bored by jewelry that wouldn't have context without a wall of text. This article features jewelers who carve out spaces for themselves by not fitting cleanly into "contemporary art jewelry." I had the pleasure of learning about a few of these artists when I chose to put out a casual open call via Instagram stories. I wanted more artists who haven't gone through the contemporary jewelry academic pipeline to be seen in the pages of *Metalsmith*.

Some are self-taught and therefore dodged the bullet of becoming indoctrinated into the field's aesthetic tropes. Their work certainly doesn't fit into the inaccessible (and often boring) category of fine jewelry either. Or worse, abysmally fabricated fashion jewelry, mass produced by machines and underpaid workers, made not with care and love—but to fatten the pockets of large fashion companies.

The work of the jewelers profiled here is so bold and original that I could see fast fashion companies, like Shein, scheming to steal their designs, skimping on quality, and profiting from cheap bootlegs that end up in landfills. I know this practice well. My own designs and techniques have been pirated so often I regularly receive tip-offs. Currently, an Alibaba vendor is selling an even cheaper bootleg of an earlier knock-off of my work.

But, Shein could never! Nor any of the flavor of the month fast fashion companies that seem to pop up so regularly. The jewelry here cannot be truly duplicated. Each piece is made with true maker's techniques: handmade settings, hand powder coating, hand resin pouring, and hand enameling. Working outside of the traditional jewelry industry, these artists combine materials, techniques, and style in ways that defy categorization. The result is something vibrant and expressive, true to the artist's aesthetic, their personal life experiences, and their deeply held values.

Drainbowland
Cherry Earrings, 2023
Resin, powder coating, brass, sterling silver
2 x ¾ x ¾ in.
Photo by the artist

Flora Bird
Beautiful Day Pin, 2023
Hanging Garden Necklace, 2022
Holding On Pin, 2023
Polystyrene Necklace and Earrings, 2023
Slab Choker, 2023
Waffle Earrings, 2021
Sterling silver, oxidized sterling silver, stainless steel pin
Various dimensions
Photo: Pippy Lotta

Flora Bird
@flora_bird_
Tāmaki Makaurau/Auckland, Aotearoa New Zealand

Punk culture and a DIY mentality have always been a central influence on my practice and you can see that reflected in the collaged nature of my pieces. Internal piercings, hooks, and chains are strung together in an adaptable way that allows personal expression. I think of my practice as a way to turn my internal dreamscapes and semi-conscious doodling into wearable objects.... I leave remnants of sprues and my fingerprints visible in the final pieces as a celebration of the joy that comes with the process of creating and a sign of the hands that made them.

Drainbowland
@drainbowland
Savannah, Georgia, USA

Drainbowland is a brand that transports us back to our youth, creating a jewelry playground that is full of pops of color, nostalgic imagery, and a dash of humor. As owner and designer, I experiment with resin, powder coating, and metals to create my signature *Cherry Earrings* that have been a staple (the cherry on top?) of Drainbowland.

Siobhan Wallace
@shhhvonstudio
London, UK

My work is for anybody who experienced the nostalgia of owning these pieces, spent their lunch money on two strawberry Chupa Chups, or felt the shame of seeing somebody with their kickers leaning out. This piece was created in 2023 but is really for anybody in a south London school between 1999 and 2010.

Siobhan Wallace
South London Girl Starter Pack, 2023
Brass, 9k gold plating, cubic zirconia, aluminum
12 x 5 x 1.5 cm
Photo by the artist

Kalkidan Hoex
@_____k.t.h._____
Amsterdam, the Netherlands

Adopted from Ethiopia and raised in the Netherlands, I always felt I lived in between two different worlds. I explore the intricacies of my identity and relate to others through my jewelry and other interdisciplinary art works. I want to show the realm where a blur of worlds exists. My work creates a surrealistic place that conveys a feeling of culture that does not belong to one fixed place.

Kalkidan Hoex
NEWtribe Rings, 2021
Sterling silver
29 x 27 x 19 mm
Photo: Mitchel van Schijndel

Ashley Khirea Wahba
@khirea_jewels
New York, New York, USA

Khirea Jewels was born of an act of rebellion. My demi-fine signature pendants are hand-carved using alternative engraving techniques inspired by graffiti processes, their referential phrases expressed with a sense of immediacy. The pieces inherently became a way of saying "fuck you" to the traditions of fine jewelry engraving, to the pretentiousness of contemporary jewelry, and to the low production standards of fashion jewelry.

Ashley Khirea Wahba
Signature Pendants, 2020–2023
Recycled sterling silver, 18k gold vermeil
Various sizes, approx. 1 x 1 x ¼ in.
Photo by the artist

Sile Luik
Loser brooch from series *Loser Poetry*, 2023
Laser-cut aluminum letters, silver, stainless steel
3½ x 1¼ x ½ in.
Photo: Johanna Reinvald

Sile Luik
@sileluik
Tallinn, Estonia

I have a deep resentment toward promoting notions of superiority class divisions/hierarchies, and I see that most of modernist design, fine jewelry, and luxury fashion is doing that. Instead, I am drawn to practices that embrace experimentation and individuality, and draw inspiration from a diverse array of sources, both in terms of materials and concepts.

Allison Grabenhorst (Floating World)
@floating_world_
Philadelphia, Pennsylvania, USA

Being self-taught allows me to create without constraints or preconceived notions about what jewelry/accessories should be and allows me to make what could be. If this means not fitting into any specific category, I'm okay with that!

Allison Grabenhorst (Floating World)
Hair Pins, 2022–2023
Silver wire, freshwater pearls, nylon bead wire, hair pin
Bow hair pin:
7 x 2 x ½ in.
Spiral hair pin:
2½ x 2½ x ⅜ in.
Photo by the artist

Flora Zhai
@flora.zhai.jewels
Brooklyn, New York, USA

This piece was created using a real scorpion. I wanted to use the visual language of flowers and pearls that is usually seen as feminine and delicate to offset the shocking, intimidating presence of the scorpion. I'm rejecting clear jewelry categorization by combining the alternative, the crafty, and the traditional.

Flora Zhai
Scorpion Necklace, 2023
Taxidermy scorpion,
flowers, resin,
sterling silver,
quartz, pearls
10 x 3 x 18 in.
Photo by the artist

RESTING OUR EYES: LEISURE, LUXURY, AND ADORNMENT

BY REBEKAH FRANK

WHAT DOES IT MEAN TO BE BANNED FROM ADORNMENT—not by choice, not by religious abstention, not by stylistic understatement, but through legal statutes designed to oppress, restrict, and criminalize? In *Resting Our Eyes*, California-based curators Tahirah Rasheed and Autumn Breon affirm and celebrate Black women's right to leisure and adornment. On view at San Francisco's Institute of Contemporary Art from January 21–June 25, 2023, the exhibition featured twenty multi-generational artists working across mediums to explore ideas of adornment, luxury, and leisure. Among the selected artists, three incorporate jewelry thinking directly into their work: LaKela Brown, Ebony G. Patterson, and Knowledge Bennett.

In their curatorial statement, Rasheed and Breon reference two historic statutes that inform the exhibition. The first was a 1786 Louisiana law, known as the Tignon Law, issued by Governor Esteban Rodríguez Miró, that required free Black women to cover their hair. His complaint was that they were displaying "too much luxury in their bearing." The second was a 1918 requirement for Black women in Greenville, South Carolina, "to carry a labor identification card showing that they were regularly and usefully employed." If they could not, they could be "heavily" fined or jailed.[1] These are just two examples among many that ground *Resting Our Eyes* within an ongoing history of legislating Black women's hair, physical presence, and use of adornment. More recently, a national coalition is working to prohibit race-based hair discrimination endemic in schools and workplaces that originates from unexamined norms of white supremacy culture.[2] The campaign's first success was passing the CROWN (Creating a Respectful and Open World for Natural Hair) Act in California in 2019, followed by twenty-three additional states passing similar laws. Within this legislative landscape, embracing Black aesthetics of luxury and adornment is a radical form of self-expression.

◆◆◆

Brooklyn-based artist LaKela Brown's work embodies Black aesthetics of luxury and connects to a powerful lineage of Black women's adornment. The style of earrings Brown uses in her pieces first became popular in the 1960s and 1970s, worn by African American artists and activists like Nina Simone and Angela Davis; then later worn by Lauryn Hill, Salt-N-Pepa, and MC Lyte in the 1990s. Brown's *Composition with 35 Golden Doorknocker Impressions* (2021) is a large rectangle plaster relief of extra-large doorknocker earrings and bamboo hoops. Brown uses actual earrings to make impressions, pressing them into the plaster to leave a detailed print, and also casts molds to create three-dimensional forms that project from the plaster's surface. The earrings overlap and cascade, but are not haphazardly composed.

The plaster captures the intricate surface detail—the twisted rope patterns of the doorknocker hoops or the textured knuckles of the bamboo style—in a variety of heart-shaped, circular, and truncated triangle shapes interspersed throughout. Brown applies gold leaf to some of the forms, highlighting the details further with a pop of luxury that bursts from the otherwise uniformly monochrome surface. In the upper left quadrant, a plaster hand reaches up through the plaster, the pinky finger partially obscured

This is a multipart series celebrating artists (or in this case, an exhibition) whose practices illustrate *jewelry thinking.* These artists may or may not have a background in jewelry, but their work exhibits qualities that jewelry artists will recognize, including commitment to materiality, respect of process, and focus on the body.

by the plaster's surface. Large and unabashed, these earrings take up space; they are not discreet or subtle. Considering the long history of legislation against Black women, Brown's use of jewelry as a physical and metaphorical tool asserts the power and courage of creating space with a Black woman's choice of adornment.

◆◆◆

In addition to the legislation against Black women's adornment, Rasheed and Breon refer to the Combahee River Collective's statement in 1977 that called for a new "politics that was anti-racist, unlike those of white women, and anti-sexist, unlike those of Black and white men."[3] The Collective was responding to the lived, personal experiences of Black women as they simultaneously encounter the effects of racial, sexual, heterosexual, and economic oppression. In a conversation with journalist Ariana Proehl, Rasheed noted that the Collective's broad outlook gave "a voice to anger and pain that the systems were so determined to keep silent."[4]

Jamaican-born artist Ebony G. Patterson's multidisciplinary piece in *Resting Our Eyes* provides visibility to the complexity that Black people must navigate to exist in the world. In her work, she asks the viewer to look deeper and be confronted by conflicting realities. In *...they wondered what to do...for those who bear/bare witness* (2018), two figures are at the center of an irregularly hand-cut jacquard photo tapestry. At first glance, the figures are hard to identify; the densely embellished surface, made of a superabundance of bric-a-brac, requests close looking and yields a slow reveal. One figure leans toward the other wearing a blue patterned waistcoat over a long light blue shirt with matching blue pants, their arms behind their back. The other leans back, arms akimbo, wearing a yellow vest over an abstract patterned shirt-and-pant ensemble with striped socks. There is no skin depicted—indeed, there are no heads to convey facial features, no hands to offer gestures. Instead, the shapes of their bodies are defined by the opulent, patterned, and ebullient clothing and accessories that adorn them—set against the lush floral surround that threatens to subsume them.

Patterson's artist statement in the exhibition guide reveals that "she often fragments, disguises, or hides symbols of murdered, missing, or anonymous Black people in her compositions." She places each item with incredible precision: a string of beads defining a bent leg, a brooch placed on the left breast of the figure in blue, gold chains encircling the neck of the figure in

LaKela Brown
Composition with 35 Golden Doorknocker Impressions, 2021
Plaster, acrylic
69 x 45 x 2¼ in.
Courtesy of the artist and Reyes | Finn, Detroit
Photo: Clare Gatto

Exhibit photos of *Resting Our Eyes* at the Institute of Contemporary Art, 2023. Shown from left to right are works by Helina Metaferia, Mickalene Thomas, LaKela Brown, Ebony G. Patterson, and Lava Thomas.

Photos courtesy of SF ICA

Ebony G. Patterson
...they wondered what to do... for those who bear/bare witness, 2018
Hand-cut jacquard woven photo tapestry with glitter, appliqués, pins, brooches, embellishments, fabric, tassels, acrylic, glass pearls, beads, three hand-embellished resin-based roosters on stands, artist-designed fabric wallpaper
112 x 74 in.
Collection of Deborah Beckmann and Jacob Kotzubei
Photos courtesy of the artist and Monique Meloche Gallery

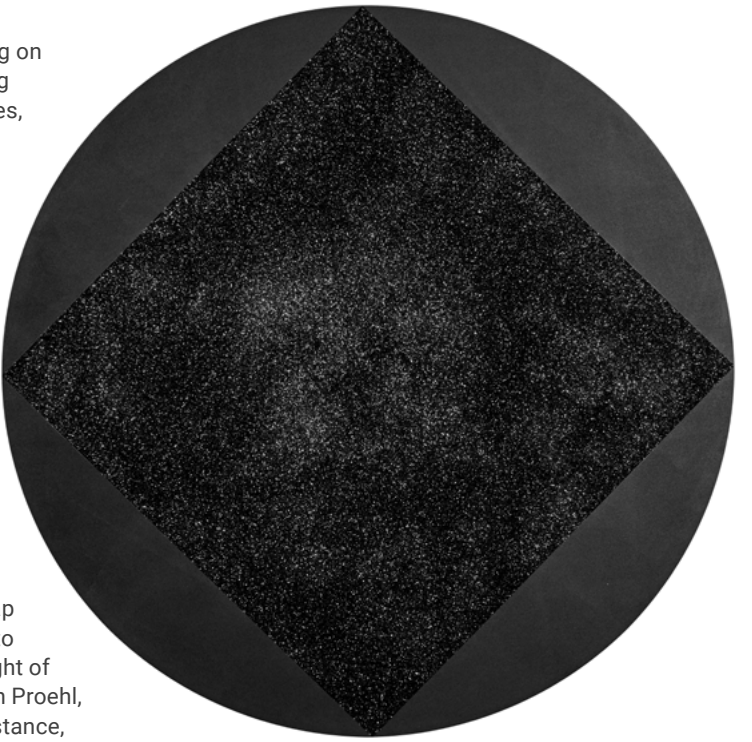
yellow, and party beads spilling off the canvas and pooling on the floor. Both the anonymous figures and the surrounding landscape are made from countless glass beads, brooches, appliqués, pins, textiles, tassels, and other decorative miscellany. The overall effect is ornate opulence, but in reality the inexpensive, mass-produced materials are a cheap facsimile of wealth, oppressive in its totality and persistent in its erasure. This lush garden, often seen as a symbol of leisure, luxury, and class privilege, becomes a place of tawdry excess that when examined reveals, in Patterson's words, "dark truths" and "sinister realities." Patterson's work invites the viewer to look closer, to not be lulled by initial appearances, and to recognize that different realities exist simultaneously—often in the exact same place.

◆◆◆

Taking one's time, through slowing-down, meditation, self-care, and relaxation, is a theme that appears throughout *Resting Our Eyes*. Breon and Rasheed spoke with admiration about Tricia Hersey, also known as the Nap Bishop, whose 2022 book *Rest Is Resistance* is a manifesto and a meditation on the need, the desire, and the divine right of Black Women to rest. In the aforementioned interview with Proehl, Breon notes that Hersey "reminds us that resting is a resistance, pushing back against capitalism and white supremacy. It's a nice reminder of the significance and how powerful it is when we make time to rest."[5]

There are compelling reminders to rest throughout the exhibition, but Knowledge Bennett's painting *Diamonds Are Forever* (2021) stands out as an abstract invitation to meditate on the immensity of forever—an unbroken lineage that extends into both the past and the future. The painting is a 96-inch-diameter black circle, large enough to make the viewer aware of their physical presence in relation to the painting. The surface is covered with several layers of black paint on which Bennett inscribes a square, with its pencil-lined perimeter still visible. He overlays the resulting square with diamond dust—a material so durable it's used in industrial capacities—that catches the light and glitters while also reflecting the blackness of the underlying surface. The effect is mesmerizing, as the deep blackness absorbs the light and yet still sparkles in a way that mimics an unpolluted night sky, where the sense of depth is warped by the layering of distant stars. The scale, the simplicity, the materiality of the piece present a nonrepresentational pause in the exhibition. In his artist statement Bennett imagines the experience of viewing his work "to be akin to 'walking into the cosmos.'"

The combination of Bennett's reference to the cosmos—a boundless but ordered expanse of vast potential—the infinity implied in the title, and the painting's imposing scale invite the viewer to contemplate their place in the universe. A synergy exists between *Diamonds Are Forever* and Lorna Simpson's *Nebulae, Fig. 85* (2019). In this piece, Simpson collages a vintage portrait of a Black woman onto an illustration of a galaxy, specifically the "Spiral Cluster in Canes Venatici," from a scientific reference book. The placement of the galaxy turns the gracefully spiraling illustration into a complex, luxurious hairstyle for the woman in the portrait. In another moment of connection, a digital chromogenic print by Hank Willis Thomas, *Kama Mama, Kama Binti (Like Mother, Like Daughter)* (1971/2008) shows a mother and daughter with perfect Afros framing their faces and filling the frame. The multilayered texture of their hair catches the light and glistens, not unlike the diamond dust in Bennett's painting.



Knowledge Bennett
Diamonds Are Forever, 2021
Pencil, acrylic, and diamond dust on shaped tondo
Courtesy of the artist
Photo courtesy of SF ICA

Throughout the exhibition, these moments of connection and recognition resonate in celebration of Rasheed and Breon's curatorial choices. These three artists are a small sampling of the work they selected that invites the viewer to see "Black womxn as fully realized and free." In every piece, the curators and artists affirm Black women's right to "rest their eyes," to luxuriate in their beauty, and to meditate on their infinitude. The curators reference a powerful section of The Combahee River Collective Statement: "If Black women were free, it would mean that everyone else would have to be free since our freedom would necessitate the destruction of all the systems of oppression." It's a reminder that the collective benefits from recognizing the importance of leisure, luxury, and adornment for everyone—starting with Black women and reverberating out into the cosmos.

1 Jessica Marie Johnson, *Wicked Flesh: Black Women, Intimacy, and Freedom in the Atlantic World* (Philadelphia: University of Pennsylvania Press, 2020), 198; *The Greenville News*, Greenville, South Carolina, October 2, 1918, p. 4, https://www.newspapers.com/article/the-greenville-news-negro-women-to-be-pu/38314573. **2** For more information about the Crown Act, including how to sign the petition, go to www.thecrownact.com or follow @thecrownact. **3** Combahee River Collective, *The Combahee River Collective Statement* (1977), BlackPast.org, November 16, 2012, https://www.blackpast.org/african-american-history/combahee-river-collective-statement-1977. **4** Ariana Proehl, host, "The Radical Act of Leisure Celebrated in *Resting Our Eyes* Art Exhibit," KQED, February 24, 2023, https://www.kqed.org/forum/2010101892307/the-radical-act-of-leisure-celebrated-in-resting-our-eyes-art-exhibit. **5** Ibid.

Body Is Not Neutral

The Use of Body in Documentation

by matt lambert

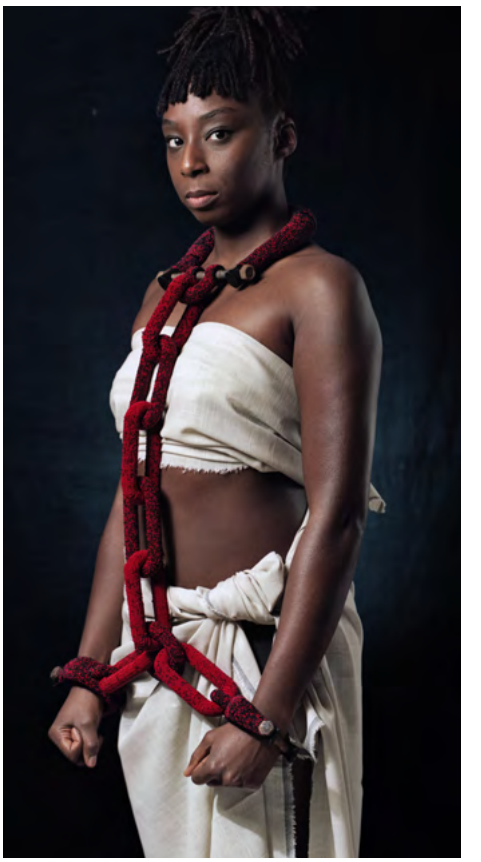
The process of documenting jewelry and adornment is a **precarious one.**

The accepted "norm" when taking what is often referred to as a "product" image is to use a white or graduated background. But the choice of background immediately influences the perception of the work; since graduated backgrounds are often viewed as dated, most current platforms request full white backgrounds—in part to suit online viewing. While this approach offers a clear view of the object, it prevents an understanding of scale and sometimes obscures how something is used or worn. The solution to giving a sense of scale and function is often to document pieces on or with a body in the image frame. Unlike a solid white background, the body is not neutral. When a body is included in documentation it comes with its own precarity, a precarity that should not be avoided but does deserve thoughtful consideration.

Before we address the use of the body in image-making, we must first acknowledge that the photographic process is not a neutral act. As Ariella Aïsha Azoulay, professor of Modern Culture and Media studies at Brown University, states:

> In a split second, the camera's shutter draws three dividing lines: in time (between a before and an after), in space (between who/what is in front of the camera and who/what is behind it), and in the body politics (between those who possess and operate such devices and appropriate and accumulate their product and those whose countenance, resources, or labor are extracted).[1]

I would like to address the politics of using a body in the process of documenting work. When I say that the body is not neutral, I mean that there is no singular size, shape, color, sex, gender, ability, and so forth of a body. I would argue that to think or act otherwise perpetuates a colonial gaze, idealizing certain bodies over others or exploiting bodies or certain aesthetics for the performance of social awareness. It is asking if we are aware of the message or meaning we are transmitting through our documentation. When photographing work on the body, we are *using* a body, since it is supporting the intended focus—the work. This use should not be an afterthought; instead it should be considered part of the essential processes of making work. As artist Jemima Wyman states in a conversation with Jasmina Tumbas regarding the documentation of bodies: "A performing body is simultaneously an embodied act and a text to be read."[2] Who we choose to use or work with in our documentation and how we compose these images is critical; for example, our choice could either allow or prevent a perception of abuse, or be a performative gesturing toward political and cultural discourses. When we view work on the body, we read the body just as the work is read. The decision to document work on the body is not one to be taken lightly.



Above:
Luisa Kuschel
The Beaded Confinement (Warrior Mask), 2021
Glass beads, Polylactic acid, steel, thread
Photos: Benjamin Frik

Opposite:
Judit Fritz
Content (Body Electric), 2023
Borosilicate glass, silicone, brass
20 x 13 x 5 cm
Photo by the artist

Previous spread:
Märta Mattsson and Philipp Basener
Swamp, 2022
Brooch/mouthpiece (15 x 9 x 2 cm): Copper electroforming, water beetle, lacquer, resin, cicada wings, pigments, gold, steel
Earrings (14 x 5 x 3 cm): cicada wings, resin, Atlas beetle horns, copper, pigments, silver, lacquer
Photo: Hanson Wildung

Judit Fritz
The collecting device (Electrolyte), 2021
Borosilicate glass, silicone, silver, brass, pearls
10 x 13 x 5 cm
Photo by the artist

My intent here is not to discourage the use of bodies unlike that of the maker, but to contemplate approaches that consider solidarity, reparation, and understanding. These considerations require a deeper investment in the people whose bodies we are working with. We must not treat them only as blank canvases for our creations. I have gathered here a group of artists who approach documentation and body in different ways; I engaged each in conversations through a digital document to discover their thought processes and how they approach documentation with a/the body.

SELF

Artists and institutions have approached the body in many ways to address the concerns outlined above. One of the most obvious solutions is for the maker to use their own body; the maker takes on the role of both the photographed body and the photographer. Judit Fritz uses her own body, in part because her work grapples with her relationship to ideas of human and nonhuman. She states:

> My pieces often have details inspired by typical gear equipment such as straps, large click locks, and adjustable joints, etc. This is to indicate that the idea of a body is not fixed, and that one can choose to wear one's body as fit to their own ideas, and that it should be both a protected and safe space and a tool that makes us capable. By adding these details, I still feel like my work has a door open for any potential body, but that the way I wear them and what I let the pieces do to my body is my choice and my personal exploration.[3]

Since her research originates from her body, she chooses to document the work on it. In Fritz's own words, "I would not feel comfortable placing this very personal research onto another body, as I feel it would potentially label that person according to my own ideas."[4]

Luisa Kuschel
The Beaded Confinement (Warrior Mask), 2021
Glass beads, Polylactic acid, steel, thread
Photos: Benjamin Frik

COMMUNITY

Artist Luisa Kuschel approaches the body as a site for extending the intention of the work. When asked how she chooses whom to document work on, Kuschel replied, "The body needs to underline the statement. Jewelry stands in a dialogue with the human body, and in these pieces it was about the jewelry pieces making the emotions of the wearer visible: the pain of the black body being misused and abused."[5] Kuschel works with people she has connections with and who are aware of what the work is about, allowing the artist and the wearer to be in dialogue.

During the documentation process, the maker does not always have to take on the task alone. If there are more people who want to engage with the work, the process can be opened up into a collaborative experience, which releases the work from the total control of the

"her presence takes my work to new places, and we enter together into a **STATE OF HYBRID VIGOR**, where the sum is greater than the parts"

maker and allows others to layer their own interpretation and actions onto the work.

Nina Johansson works collaboratively with costume designer Hanna Kisch and performer Shirley Harthey Ubilla to make custom silicone pieces and components for performance. This long-term collaboration and shared interest in posthuman and liminal conditions opened a space for Ubilla to wear Johansson's and Kisch's work. In the words of Johansson:

> Making work for another person's body is a privilege, and it requires a lot of trust, both ways. With Shirley, I build my silicone pieces onto a plaster cast of her torso, which means not only that the pieces fit her perfectly, but also that they fit *only* her. Her body is the birthplace of my work, and where it gets activated. But it is a mutual exchange, since the pieces seem to merge with her and erase borders, transforming her into a being that is not only human. What it means in a very direct sense is that her presence takes my work to new places, and we enter together into a state of hybrid vigor, where the sum is greater than the parts.[6]

Because Johansson's work is custom-made, mutual and ongoing dialogue is essential to the making process. Through multiple conversations, the maker learns about the intellectual and physical aspects of the performer's practice. Through fittings and rehearsals, the performer can provide insight on what it feels like to wear and move in the work. The long-term engagement makes room for different perspectives and meaning-making, each an additional layering on both the work and the image of the work.

Opposite:
Nina Johansson
Next of Skin (video still), 2023
Silicone, mixed media
Performance artist:
Shirley Harthey Ubilla
Duration: 7 min, 42 sec
Videographer: Hanna Kisch
Video editing: Bogil Lee
You see the full video for Next of Skin *at: https://snagmetalsmith.org/category/video/?_categories=metalsmith-extra*

Right:
Märta Mattsson
Attraction, 2022
Cicada wings, resin, lacquer, paper, beetle, glitter, silver, steel
Photo: Chan Art Photography (@chanartphotography)
Model and collaborator: Vivaldi (@houseofvivaldi)

Below:
Hanna Kisch and Nina Johansson
Yet familiar, 2021
Silicone, mixed media
30 x 35 cm
Photo: Hanna Kisch

COLLABORATION

During pandemic lockdowns in 2021, Märta Mattsson began conversations with queer, trans, and drag artists through social media to develop collaborative projects, engaging in dialogues toward making custom works to be documented collaboratively. This way of working creates an interesting shift in the image, questioning if the image itself becomes its own object. Mattsson states:

> When I collaborate with other artists, I base my trust in them and their creativity from their previous work. If I have seen things that they have made that impress and inspire me, I will happily reach out to them to initiate a collaboration. For me, it's important to give the trust and freedom to the other body and mind. The collaborations make me grow as an artist and take my pieces into new dimensions. I enjoy the process of the unknown and letting go of control. It's my body and mind trusting another body and mind. Their bodies can tell a different story than mine, and I love that![7]

Even though Mattsson has not always met her collaborators in person, she engages through extensive conversations and planning. Her process allows collaborators to share their interests and navigate the practicalities of how things can be worn or attached to the body in the best way possible. As collaborator Philipp Basener

states, "I think collaborating can create amazing energies. We can draw on our own creativities and on each other's talents to create something bigger."[8]

Collaboration can also be a balance with an institution. During the exhibit Periferi PINK at Kunst I Havgapet (Interlude Art Lab) in Sleneset, Norway, curator Benjamin Slotterøy approached the artists who were exhibiting jewelry with an invitation to document their work on local fisherman. This resulted in the 2022 exhibition *Art in the Sea Gap*. The goal of the project was to show the roles jewelry could play in different environments. Working with photographer Lena Knutli, Slotterøy engaged in dialogue with local fishermen to wear the work in their everyday lives. This engagement elicited reactions from the fisherman around challenging their own masculinity; they saw the project as a chance to show their solidarity with environmental, feminist, and queer perspectives, which were the focus of Periferi PINK. As artist participant Philipp Spillmann states:

Märta Mattsson and Philipp Basener
Cicada Blossom, 2021
Lacquer, resin, cicada wings, pigments, silver
15 x 9 x 2 cm
Photo: Hanson Wildung

> As a maker, I like the idea to have control over the making process and then letting go, giving the piece its freedom to become part of a new narrative. It might be surprising or unexpected. It's a dilemma, because a neutral studio photo can often not show the scale of the piece and how it looks while worn. However it often is necessary to do photos on body. I have mostly used my own body in everyday clothes. Since I am the maker of the piece, I feel this is almost as neutral as it gets. But in this case somebody made a decision for me and I really love this result. A fisherman in his working clothes. The context is wonderful. The piece is made out of an object found at the coast of Northern Norway, a plastic ring that serves as a float for fishing nets. Being worn by a northern Norwegian fisherman is like a full circle and there is still plenty of space for interpretations.[9]

POSSIBILITIES

What all of these approaches provide is an acknowledgment that documentation on a/the body does not only provide a single understanding of the work. There are numerous ways that meaning and understanding are created through documentation. Different levels of control and release allows for experimentation and opportunities to think of and see

"COLLABORATING CAN CREATE AMAZING ENERGIES.
We can draw on our own creativities and on each other's talents to create something bigger."

Philipp Spillmann
Sjøpølse (Sea sausage), 2018
Found fishing net float,
marine plastic waste, hi-macs,
925 silver, steel needle
Object: 16 x 14 x 4 cm
Brooch: 6 x 4 x 1 cm
Photo above: Lena Knutli
Photo below: Aliona Pazdniakova

the work in a different light. Once a piece leaves the hands of the maker, it will independently accumulate meaning on its own. Documentation, which lives between the maker's hand and the wider world, is an interesting space where the maker can dial back the self and invite collaborative meaning-making from others.

The use of a/the body in documentation is something to be approached with care and thoughtfulness. It is an opportunity to make deep connections in the image-centric world we live in today. It can also alleviate the pressure from the object to carry the entire weight of its meaning or to bring out nuance and subtlety. How we navigate from using a body to working with a body is always worth further consideration.

1 Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism* (London: Verso, 2019), 5. **2** Jasmina Tumbas, "'The Criticality of Activism Needs to Be Applied to Art': A Conversation with Jemima Wyman," *Camera Obscura: Feminism, Culture, and Media Studies* 31, no. 2 (2016): 197–98, https://doi.org/10.1215/02705346-3592554. **3** Judit Fritz, interview conducted via Google Doc with the author, May–June 2023. **4** Ibid. **5** Luisa Kuschel, interview conducted via Google Doc with the author, May–June 2023. **6** Nina Johansson, interview conducted via Google Doc with the author, May–June 2023. **7** Märta Mattsson, interview conducted via Google Doc with the author, May–June 2023. **8** Philipp Basener, interview conducted via Google Doc with the author, May–June 2023. **9** Philipp Spillmann, interview conducted via Google Doc with the author, May–June 2023.

JUROR SELECTIONS

Editorial Photography

Since *Metalsmith's* founding in 1980, the relationship between photography and the print publication has shifted tremendously. From analog slides and transparencies shot on film, to the rise of digital photography, to the ever increasing quality of smartphone cameras, the way artist-made objects are documented and presented continues to evolve. Beyond technological developments, the ubiquity of social media and the necessity of presenting work to online audiences has shifted the style and range of presentations of work. It is now commonplace for artists to not only photograph their own work but to also fill the roles of creative director, stylist, model, and hair and make-up artists.

In 2023 *Metalsmith* magazine invited submissions of creatively styled images of artist-made jewelry, adornment, and metalsmithing that tell a story and present works beyond the typical white background. Over the six months of the call, we received submissions from 189 artists—some working solo, others working with other creatives to style and document their work.

We invited applicants to consider these questions: What depths of expression are possible when we push the boundaries of object documentation? What happens when we eschew the field's standards of capturing a clear image of our works on a neutral background, or straightforward displays of work on a body? What enrichment is available when intentionally contextualizing the work within an artist-constructed scene?

Opposite:
Alexandra Hart
Crinoidea, 2017
Copper, silk, pheasant feathers, vinyl
78 x 60 x 60 in.
Photo: Raymond Elstad
Model: Laura Ricci
Couturier: Tea Ninkovic
Selected by both jurors

JUROR ESSAY

Jill Fannon

The taste of salt met my lips and I was greeted with nostalgia, comfort, and familiarity. The association was liminal, fleeting, and boundless. As darkness wrapped around us, I found myself trying to describe this feeling, the smell of the ocean, to my children.

Like sand spreading between feet, joy is physical, impressing upon how we move forward and harboring where we have been. Searching, finding, and translating are inherent elements of artistic practice. These radical acts of joy are as abundant as touch or taste.

Throughout the juror process, my response has been informed by a work's ability to elicit a visceral connection. Certain artists, such as **EMILY COBB** and **HAO TAN**, embraced a profound sense of play and focus, and lead the viewer into new territory with their supreme vision. Specific works, such as **INTO NIILO**'s *Precious Tats*, are buoyed by their mix of technical mastery, humor, and surprise.

Emily Cobb

See *Brace Yourself*, page 74

LAUREN KALMAN's striking physical pieces juxtapose hard and soft materialities. In taking in the hybrid of wearable jewelry and sculpture, the viewer must interrogate their own relationship with the gaze as they look upon the subject's relationship to the constraints of a human-made environment and the delicacy of their own skin. Kalman's pieces feel grounded in early performance work, the likes of experimental multimedia artist Carolee Schneemann and her contemporaries in their relation to the body as a territory, or vessel—one that is policed, political, and impressed upon. As the viewer I am made aware of the uncomfortableness that comes from straining the body into a space that is too hard, or small, yet also opulent, shiny, and gold.

As presented, the pieces appear inherently painful for the artist to wear but are nonetheless beautiful to gaze upon—which renders a palpable dialogue to the viewer. I found myself reflecting on the discomfort of sunburns and impressions left on the body by bed sheets. The work speaks to the visual residue of an environment that is harsh, traceable.

In contrast, **JULIA GIANGRANDE**'s work utilizes a flat palette and ubiquitous symbols. From kale to ducks and bolo ties, the artist's subject choices draw upon associations with rural and pastoral tropes. The all-over printing style and humor of placement evokes thoughts of fast fashion, T-shirt stores, and one-off humor. And this tension arrests the viewer. Like a figure placed in the vast unknown of a Romantic painting, this human body is bewildering without agency, serving as the landscape of a flattened space, donned in ready-made style imagery with a wickedly technical attention to detail in the making of the jewelry.

Serving as a juror for this call and being in dialogue with fellow juror Mazzi Odu has been my honor. Our conversation pushed me beyond my own steeped, visual proclivities as Mazzi shared her knowledge of aesthetics, technical precision, and subjective interests. I am thankful to each artist who has participated in this call. Thank YOU for sharing your vision, your work, and your words. This act has taken time, and focus, and has been a joy to experience and interact with.

Bee Reid
I Can't Go Back to Who I Was Before I Met You, 2023
Freshwater pearls, sterling silver, silk, steel
18½ x 7 x 8½ in.
Photo: Mario Arteaga
Modeled by the artist

Selected by Jill Fannon

JUROR ESSAY

Mazzi Odu

Judging, by its very nature, is a subjective activity, especially in a visual art such as editorial photography. However, humans have manipulated metal for millennia and chosen to adorn themselves or their spaces in a myriad of ways, and it was this truth that brought a focus of intention. We all recognize the power of adornment—as a means of both connecting to our metaphysical selves and presenting to the outward world a little of who we are or, indeed, who we choose to be. In approaching the extremely difficult and deeply gratifying process of judging the submissions to this contest, I sought entrants who had created compelling images with several such layers.

The etymological root of the word "photograph" comes from Greek and literally means writing with light, so I was also drawn to the stories told as much as the pieces themselves and those that captured the light and shades of living.

Azita Mireshghi

See *Ask Me Why You Can't*, page 75

The political, personal, and cultural informed the majority of submissions, and I enjoyed the visual feast of experiencing the different ways artists framed present realities through their work. Notable highlights include **ALEXANDRA HART**'s discourse of nature and environmental degradation in *Crinoidea*, which is a sea organism that is on the brink of extinction. Hart's crinoidea was reimagined in copper, silk, and pheasant feathers as an arrestingly beautiful leg piece that could well transform the wearer into a latter-day Artemis. **AMANDA COLSON**'s *Reaching Out* is a meditation on both Black sisterhood and the healing found in human connection—as well as being a pictorial thesis of how jewelry can represent emotional states. **AZITA MIRESHGHI**'s *Ask Me Why You Can't* at first glance appears to be a novel and ornate alternative to an eye patch crafted in copper, bronze, and velvet—but it is also a direct comment on the Iranian regime's suppression, where eyes are lost by those who dare to speak out.

ELLEN DURKAN, a blacksmith who pioneered "forged fashion," takes wearable art into new terrains with her steel adornments. **BEE REID** evokes the isolation, secrecy, and sadness on the journey to self- and societal acceptance that many in the LGBTQIA+ communities have experienced; Reid reflects that journey in *Those Who Have Felt Pain and Those Who Have Yet To*, an ornate facepiece in steel, freshwater pearls, and sterling silver. In stark contrast, **CLAIRE WEBB**'s *You Rule*, a collection of cocktail rings made with vintage Swarovski rhinestones, is captured mid-toast—illustrating the effervescence, excitement, and intoxication that a memorable night out might involve.

The photographs submitted for this competition reflect the importance of exploring new ways to depict wearable art, jewelry, and objects. Subjects frequently "starred" in the pieces they made, and the DIY nature—both in style and composition—of many images was a universal departure from the ubiquitous neutral backgrounds and glamorous finish regularly used in commercial shoots. Altogether, the pieces tell more than just their one story—the collection as a whole illuminates far wider conversations and brings home the case for compelling metalsmithing editorial, which was at the heart of the competition's intention. One is left with a sense of renewal, vistas widened, and that there is more to come.

Left:
Paxton Juhlin
Net of Tears, 2022
Sterling silver, copper, powder coating
8 x 43 in.
Photo: Danika Wolf
Model: Shadrack Muwanguzi

Selected by Mazzi Odu

Alexandra Hart
Dodder, 2017
Brass, copper, lycra
72 x 10 x 17 in.
Photo: Raymond Elstad
Model: Laura Ricci
Couturier: Tea Ninkovic

Selected by both jurors

Opposite:
Julia Giangrande
Ducks in a Row Bolo, 2023
Sterling silver, copper, enamel, vintage ceramic decals, pleather
20 x 2½ x ½ in.
Photo: Cassie Pavlovich

Selected by Jill Fannon

Opposite:
Rae Richards
disruption, 2021
Tights, polyfil, adhesive,
12-foot-long tube
Photo: Douglas Reyes
Modeled by the artist

Selected by Jill Fannon

This page:
YanFeng Li
Flower in storm, 2023
18k gold, silver, stainless steel mesh,
stainless steel pin
6¼ x 6¼ x 4 in.
Photo: Qiuyi Zhang

Selected by Mazzi Odu

Ellen Durkan
Copper Collar, 2019
Copper, leather
18 x 20 x 15 in.
Photo: Joe Hoddinott

Selected by both jurors

Above:
Mallory Weston
1 for $3, 2 for $5, 2021
Anodized titanium, leather, cotton
3 x ½ x 16 in.
Photo by the artist

Selected by Jill Fannon

Right:
Anjali Villarini
The Growth of Decay, 2023
Japanese mulberry paper,
resin texture
16 x 30 in.
Photo: Sean Amorde
Modeled by the artist

Selected by Mazzi Odu

Bee Reid
Those Who Have Felt Pain and Those Who Have Yet To, 2023
Mild steel, freshwater pearls, sterling silver
11 x 7 x 8½ in.
Photo: Pierce Bartman
Modeled by the artist

Selected by Mazzi Odu

Claire Webb
Diamond Ring, *Drape Ring*, and various pieces from the *You Rule Collection*, 2021
Vintage Swarovski rhinestones, epoxy clay, metal leaf, resin
1 x 1 x 1 in.
Photo: Elisabeth Krimian
Modeled by Winona Zinola, Nancy Douthey, and Dominique

Selected by both jurors

Ni Zhan
rise, 2023
Copper
5 x 4 x 3 in.
Photo by the artist

Selected by Jill Fannon

Opposite:
Angela Benjamin (Ange B. Designs)
Reaching Out, 2020
Hammered and recycled eco-friendly silver
Barrel rings: 1 cm (small), 2 cm (medium), 3.5 cm (large)
Geometric silver bangles: 7 x 6 cm
Photo and styling: Armanda Colson
Modeled by Jessica Jones and Armanda Colson

Selected by Mazzi Odu

Opposite:
Andres Delgado
Dysphoric Mask, 2023
Copper, fabric, thread, basswood, onyx, amethyst, steel piercing
26 x 8 x 9 in.
Photo: Skylar Boone

Selected by both jurors

Above left:
Lauren Kalman
Flourish (8), 2021
Gold-plated copper
6 x 6 x 1 in.
Photo by the artist
Modeled by the artist

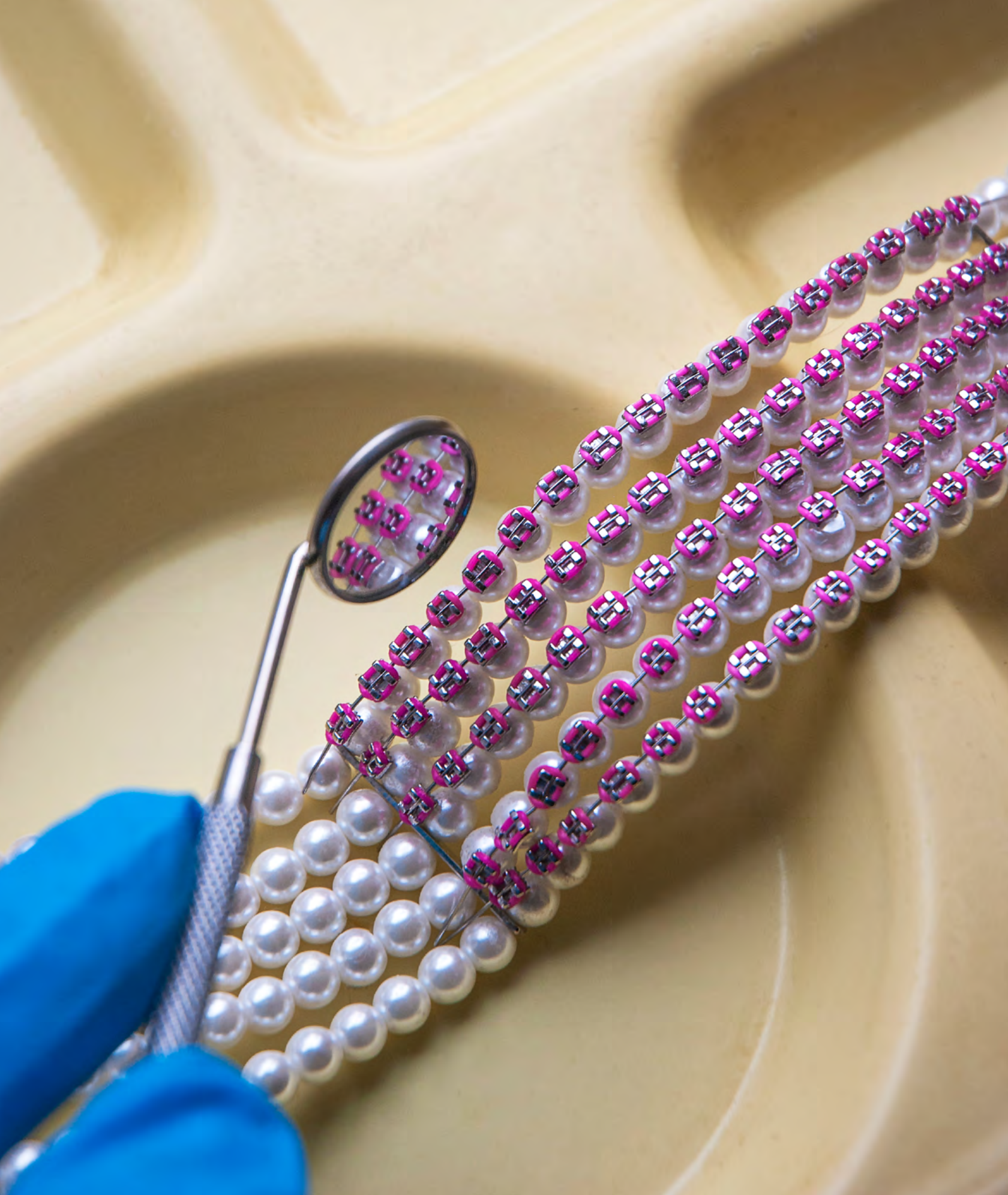
Selected by Jill Fannon

Above right:
Lauren Kalman
Flourish (1), 2021
Gold-plated copper and bronze
10 x 8 x 8 in.
Photo by the artist
Modeled by the artist

Selected by Mazzi Odu

Left:
Lauren Kalman
Flourish (6), 2021
Gold-plated copper
2 x 2 x ½ in.
Photo by the artist
Modeled by the artist

Selected by Jill Fannon



Left:
Emily Cobb
Brace Yourself, 2021
Pearls, steel, NiTi Thermal wire, elastomeric bands
6 x 6 x 2 in.
Photo by the artist

Selected by Jill Fannon

Right:
Azita Mireshghi
Ask Me Why You Can't, 2023
Copper, bronze, ribbon, velvet
8 x 8 x 4 in.
Photo: Eliana Morales
Modeled by the artist

Selected by Mazzi Odu

Hao Tan
Be Wife, Be Mother—Wedding Tiara, 2023
Sterling silver, fine silver wire, enamel, acrylic glass, jade beads, copper wire
7 x 7 x 10 in.
Photo: Lin Wang
Model and makeup artist: Yike Zhang
Hair stylist: Hao Tan

Selected by Jill Fannon

Barbara Mann
Tintinnid Wall Piece, 2023
Sterling silver, copper, bronze, brass, pearls
1½ x 12 x 5½ in.
Photo: Dennis McDaniel

Selected by both jurors

Into Niilo
Tattooed Pregnant Belly (cuirass), 2020
Nickelized copper, stainless steel, sterling silver
60 x 37 x 27 cm
Modeled by Mercy Katongo

Collarbones with a Transdermal Implant (mask), 2020
Nickelized copper, stainless steel, sterling silver, heart shape cut 1.7 ct aquamarine
40 x 40 x 20 cm
Modeled by Svetlana Hollis

Makeup artist: Amina
Photos: Vladimir Kotov

Selected by both jurors

HONORABLE MENTIONS

From top, left to right:

Maria Glezelli
Hera's Necklace, 2020
Sterling silver wire, gold and black rhodium plating, quartz stone
9 x 11¾ in.
Photo: Riccardo Tognaccini
Model: Karolina Nowak

Selected by Mazzi Odu

Brenda Schweder
Parental Advisory: No Standing at the Dinner Table || Parental Advisory: No Masks at the Dinner Table, 2022
Ceramic dolls, miniature chairs, duck faces, waxed linen, steel, filament
"Standing": 6¼ x 2½ x 2¼ in.
with 21½ in. necklace
"Masks": 5¾ x 2½ x 2¼ in.
with 21½ in. necklace
Photo by the artist
Modeled by the artist

Selected by Mazzi Odu

Cassie Pavlovich
Creeping Nightmare, 2022
Bronze, stainless steel
1 x 16 x 14 in.
Photo by the artist
Model: Julia Giangrande

Selected by Mazzi Odu

Caressa Layne
Re||Amalgamation Pine Brooch, 2019
Natural materials, pigment, resin, copper, powder coating
6 x 5 x 4 in.
Photo: Jamie Miles
Model: Lorraine Rodriguez

Selected by Jill Fannon

Christopher Liu
Vanitas, 2023
Brass, lemon quartz
3 x 3 x 4 in.
Photo: Robly Glover and Christopher Liu
Model: Ana-Victoria Castilla

Selected by Jill Fannon

Laurel Fulton
Nourish Me, 2022
Copper, brass, nickel
Together: 8 x 18 x 18 in.
Photo by the artist
Modeled by the artist

Selected by Jill Fannon

CAPTURING THE AURA

BY D WOOD

Ash & Plumb
Shallow Etruscan Vessel in Leathered Oak, 2023
Patinated oak vessel treated with iron oxide and lime before burnishing and finishing with linseed oil and beeswax, then burnished with a stiff brush
14 x 18 cm
Photo: Dru Plumb

GERMAN PHILOSOPHER WALTER BENJAMIN, in his 1931 essay "Short History of Photography," discusses the concept of aura. Since Benjamin's writing was cryptic, Alex Robins provides an interpretation of the word:

> [Benjamin] observes that unique objects, like devotional fetishes or hand-crafted items, are perceived to have an ineffable quality that is proportional to being one of a kind. The film image, however, is not unique and lacks this quality of aura. What the increasing presence of film in society has done to art is to make its aura wane.[1]

Robins later explains that Benjamin was not opposed to technology but came to recognize that there are different kinds of aura. Yet it is relevant, within the context of this issue of *Metalsmith*, to look at the ineffable auras of hand-crafted items and prevent their waning by virtue of being photographed.

The *Oxford English Dictionary* defines "aura," in a figurative sense, as "a distinctive impression of character or aspect." Crafts have a distinctive character that separates them from—and, in the eyes and minds of the fine-craft community, makes them more desirable than—mass-produced items. If every customer was able to see your jewelry or tableware in person and talk to you as their maker, that aura could be resoundingly conveyed. But geography frequently precludes the one-on-one experience, and so photography is enlisted to take its place. Therefore, the aura of the craft, its major selling point, must be maintained in all visual representations.

When I was a craft and design student in the late 1990s, it was compulsory to take several semesters of photography. The intention behind studying composition, lighting, depth of field, and exposure was not only so that we could take high-quality photos of our work and amass a portfolio, but also so we could knowledgeably direct a photographer in documenting our work. As makers, we knew the assets of what we'd made and learned how best to translate them on to film.

The progression from analogue to digital photography has meant that images are now largely point-and-shoot: ensure what we want is in the frame and click—using a camera or, more often than not, a smartphone. Careful attention to context, light and shadow, props, and distractions may be neglected out of expediency, or thorough consideration of the purpose of the reproduction is given short shrift. Apart from wanting to sell our goods, isn't our aim to promote the aura of craft and thereby perpetuate our client base and future livelihood?

Aura is not just a fuzzy ethereal quality. As Douglas Van Praet explains: "We make brand purchase decisions based on the associations and feelings as opposed to the facts and stats."[2] This assertion is based on Canadian research whereby test subjects readily recalled brands that evoked positive emotions. We *know* that craft is perceived as being redolent of positive feelings. Corporate craft-washing, using words like "heritage," "artisanal," "handmade," and "momma's recipe," hypes mass-manufactured products. Advertising budgets include photography and styling to craft-ify items—alcoholic beverages, meat, salad greens, baked goods, clothes, furniture—to enhance their saleability. Ad agencies understand that capitalizing on craft's aura is financially beneficial.

Therefore, photography of genuine craft, in contrast to crafted-washed goods, should aim to capture three elements: aura, image, and lifestyle. Social media fosters image and lifestyle. Image is the persona of the maker and their objects as well as what the customer wishes to project by purchasing the crafted item. In tandem with image is lifestyle, a projection that applies more to the customer—although the maker's lifestyle is an integral, though probably intangible, aspect of the making as well.

Let's look at the photography of two craft enterprises as an indication of what I mean by aura, image, and lifestyle. The

Paola Paronetto
Sufi Lamps, Sorpresa Vases, and Bottles, 2017
Paper clay
photographed with ANANBÓ wallpaper
Various dimensions
Photo: Studio Auber

first is Ash & Plumb, a British woodturning entity; the second is Paola Paronetto, an Italian ceramic artist who has mastered the techniques of paper clay.

Ash & Plumb is comprised of partners Barnaby Ash, a woodturner, and Dru Plumb, the creative mind behind the company's marketing/photography. Dru's photographs suggest the aura of craft—handmade, one-of-a-kind—by using rustic shelves and rags, subdued yet effective lighting, and earth-toned surroundings. The pair's aesthetic is based on prehistoric European ceramics, with the result that the image they wish to project is of heritage, labor, traditional forms, natural materials, and tactile surfaces.

Freshly turned Large Etruscan vessel (34 x 35 cm) in natural oak in the Ash & Plumb workshop, 2023.
Photo: Dru Plumb

One photo of an Etruscan vessel focuses, by means of spotlighting, on the radial grain and biscuit color of the wood; undoubtedly, this is the piece's best angle. Attention is given to the natural material rather than a full-frontal of the form. Also in the image are a hand-tool and wood shavings, and in the foreground an out-of-focus portion of the lathe from which the vessel was recently removed. These props, surrounding the all-important turned object, emphasize the hand-made-ness as well as the one-of-a-kind-ness of the product. Ash & Plumb endeavor to appeal to customers whose lifestyle, or aspired-to lifestyle, is rustic and informal yet chic and contemporary (https://www.ashandplumb.co.uk).

Paola Paronetto's photography is about lifestyle. Her clients are decorators, décor stores, and their patrons. Her paper clay objects are individually and meticulously made and colored according to fashion trends. Paronetto's intention, post creation, is to demonstrate how her crafted objects fit into a present-day designer setting—as one can experience at her website (https://paolaparonetto.com). Her objects are exclusive yet compatible with manufactured items—furniture, wallpaper, and accessories—that a purchaser may already own; in demonstration of this, the vessels, bottles, and light pendants are grouped and often displayed against contextual backgrounds. Further, Paronetto's Italianate sensibilities appeal to those choosing a currently popular Mediterranean décor. Both Paola Paronetto and Ash & Plumb strive to ensure that the representations of their work always project the aura of their craft—as well as appeal to the psychological factors of image and lifestyle.

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In concluding "Short History of Photography," Benjamin commends the words of Baudelaire extracted from *Salon of 1857*: "[Photography] must therefore return to its own duty, which consists in being a servant girl to the sciences and the arts." While this statement is certainly antiquated in light of the ubiquity of the visual image in today's society, it holds true with respect to images of fine craft. The camera is a tool and its output should serve the intention and creations of the artist.

1 Walter Benjamin, "Short History of Photography," *Artforum*, February 1977, https://www.artforum.com/print/197702/walter-benjamin-s-short-history-of-photography-36010; Alex Robins, "Theory in Studio: Walter Benjamin and the Concept of Aura," *Burnaway*, December 7, 2011, https://burnaway.org/magazine/theory-in-studio-walter-benjamin-and-the-concept-of-aura.
2 Douglas Van Praet, "Why Image Is Everything," *Psychology Today*, August 17, 2015, https://www.psychologytoday.com/ca/blog/unconscious-branding/201508/why-image-is-everything.

JEFFREY HERMAN (1959–2023)

BY HARRIETE ESTEL BERMAN

Jeffrey Herman in his workshop.
Photo: Bruce Fink

IN HIS STUDIO PHOTOS JEFFREY HERMAN was always surrounded by his enormous and cherished collection of stakes, tools, and hammers. He glowed in the reflected light of silver and polished steel. "His shop was a miniature galaxy of so many things, all perfectly organized, and situated within reach," observed artist Valentin Yotkov. "Every tool, from the biggest to the smallest, had its own place. Hammers and stakes lovingly polished and carefully placed in order of their size and use. Every machine was connected to a dust collector and the shop was pristinely clean and neat. He kept the cleanest shop I have ever seen." This was Jeff's world.

I knew of Jeffrey Herman by reputation for years, and eventually met him in person at a SNAG Conference in the early 1990s. We both did silver repair work. Thereafter, we shared stories of exceptionally challenging repairs and restorations. We have seen the full spectrum of repairs, from minor dents and scratches to the crushed base of a 400-year-old silver tureen. Repair and restoration of precious antiques—often with priceless sentimental or historical value—can be very difficult, especially when restoration perfection is an elusive goal. Jeff was the "Master Smith" for silver made by esteemed makers from the past.

Jeff's love of metalsmithing began in high school. He went on to Portland School of Art (now Maine College of Art & Design), where he studied with master silversmiths Hal Schremmer and Tommy Thompson. After graduation with his BFA in 1981, Jeff worked as a designer for Gorham silver and as a restorer for a small silver company. He started his own silver conservation, restoration, and preservation business in 1984.

Jeffrey was deeply steeped in the fabrication techniques of traditional silversmithing. He understood every seam, every detail, every flute in historic metalwork. He took pride in and was passionate about bringing back to life pieces that seemed hopelessly damaged. Preserving the art and skill of silversmithing and sharing that passion with others led to founding the Society of American Silversmiths (SAS) in 1989, and he served as the Executive Director since that time.

Friend and fellow 'smith Wendy Yothers recalled, "The SAS exhibitions he organized showed the diversity in contemporary silver. These shows translated traditional silversmithing skills to express and redefine the artistic potential of silver."

A recurring theme expressed by everyone I contacted about Jeff's life and work was worded so well by Roger Jette of ROJETTE Silver Restoration: "Jeff was generous about sharing all his knowledge, the tricks of the trade, ideas and techniques. He cared so much about the craft that he wanted to make sure things were done the proper way. Although he was a fellow silversmith with his own business, he did everything he could to help me be successful as I grew my business without concern about competing businesses. Instead, we worked together on many jobs."

Jeff worked to bring the silversmithing craft into the twenty-first century by embracing new materials and technologies. He was an early adopter of Argentium silver in the United States and collaborated with Lampert Precision Welding to enhance the visibility of their PUK welder. But Jeff didn't just work to advance the craft; he also fully comprehended how the high cost of this state-of-the-art realm created an obstacle for young craftspeople, so he shared his knowledge however he could. He was committed to increasing awareness about environmental concerns in an industry with a long history of exposure to hazardous chemicals. Jeffrey developed his own environmentally friendly silver polish and promoted the use of less toxic studio materials and processes.

In addition to Jeff's many accomplishments, both professional and personal, he regularly gave blood, with an astonishing record of lifetime donations. Jeffrey Herman was an exceptional person, and he fulfilled a remarkable role in promoting silversmithing and traditional skills. Quoting fellow silversmith and conservator Ubaldo Vitali, "Let us all join in and raise high our hammers to his memory."

Thank you to the following for sharing their thoughts about Jeffrey Herman: William Drucker, Jeff Elsbeckern, Bruce Fink, Michael Ittensohn, Roger Jette, Liz Johnson, Patrick McMillan, Rita Robben, Ubaldo Vitali, Linda Weiss, Wendy Yothers, Valentin Yotkov. For additional details of Jeffrey's life and legacy visit: https://snagmetalsmith.org/2023/05/in-remembrance-jeffrey-herman.

Announcements

< MAXWELL/HANRAHAN AWARDS IN CRAFT

Shane Hendren
Lone Mountain Jacla Necklace, 2022
Natural Lone Mountain turquoise nuggets, 18k gold, rubies
22 in. length
Photo: Simone Button

Maxwell/Hanrahan Foundation announces 2023 Awards in Craft to five craft practitioners, including Shane R. Hendren

San Francisco, CA

The Maxwell/Hanrahan Awards in Craft honors individual craftspeople and artists for their unique and visionary approach to material-based practice and stewardship of cultural traditions as well as craft's potential to connect people, places, and ideas. Each awardee receives $100,000 in unrestricted funding. Shane R. Hendren is a multidisciplinary artist recognized for his intricate jewelry and metalwork, which honors the culture and traditions of his Navajo and European ancestors.
maxwell-hanrahan.org/craft-awards

S. Howell Studios wins 18th annual Halstead Grant for Emerging Jewelers

Prescott, AZ

This year's Halstead Grant was awarded to Stephanie Howell of S. Howell Studios. Howell received a $7,500 cash grant; $1,000 in jewelry supplies; a trip to Prescott, Arizona; a detailed feedback report from the judging committee; and a signature trophy. The Halstead Grant also awarded finalists Allison Alane Jewelry, Kate Dannenberg Handmade, and Silver Borders $1,000 cash and $500 in jewelry supplies. The 2024 Halstead Grant application is now available, with a May 1 deadline.
grant.halsteadbead.com
@halsteadjewelrysupplies

Exhibitions

RAM Showcase: Four Jewelers and the Artists of Color Acquisition Fund

3.1.2023 – 1.14.2024
Racine Art Museum, Racine, WI

Works by Lorena Angulo, Tanya Crane, Seulgi Kwon, and Georgina Treviño will be featured in *Four Jewelers and the Artists of Color Acquisition Fund*, the first show of the recently formed RAM Showcase exhibition series.
ramart.org/exhibit/ram-showcase-four-jewelers
@racineartmuseum

< RAM SHOWCASE

Lorena Angulo
Virgende Guadalupe Medallion (brooch/ pendant), 2016
Bronze, metal ink, CZ fire opals
2⅞ x 2⅝ x ¾ in.
Racine Art Museum, Windgate Foundation Contemporary Craft Acquisition Grant
Photo: Jon Bolton

Exhibitions, cont.

Sharing Honors and Burdens: Renwick Invitational 2023
5.26.2023 – 3.31.2024
Renwick Gallery, Smithsonian American Art Museum, Washington, DC

This exhibition focuses on fresh and nuanced visions by six Native American or Alaska Native artists who express the honors and burdens that connect people to one another. The fifty-five artworks in the exhibition require broad community participation and arise from traditions of making that honor family, community, or clan. Six artists—Joe Feddersen (Arrow Lakes/Okanagan), Lily Hope (Tlingit), Ursala Hudson (Tlingit), Erica Lord (Athabaskan/Iñupiat), Geo Neptune (Passamaquoddy) and Maggie Thompson (Fond du Lac Ojibwe)—analyze the present moment by evoking historical practices and potential futures. Their works are often culturally specific, yet they communicate across cultural boundaries.
americanart.si.edu/exhibitions/invitational-2023
@americanart

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Cheongju Craft Biennale
9.1.2023 – 10.15.2023
Cheongju-si, South Korea

The Cheongju Craft Biennale 2023 will include exhibitions, workshops, a craft summit, a festival, a craft object restoration program, and more. The theme of the main exhibition, *The Geography of Objects*, focuses on this special ability and power of craft, various objects created through humanity and nature's coevolution, and the relationships in between. The exhibition suggests we view capital-C Craft from the expanded perspective of "big history" and the "big question" of where objects come from, what relationships they create, and where they are headed.
okcj.org/ccb2023
@craftbiennale_2023

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Two notable shows at Brooklyn Metalworks:

A Fracturing Practice | Patricia Domingues
Private viewing until January 2024

The Texture of Place | Funlola Coker
9.9.2023 – 11.4.2023
Brooklyn Metal Works, Brooklyn, NY

In the summer of 2023 Brooklyn Metal Works hosted Portuguese artist Patricia Domingues's first solo exhibition in the United States. Domingues explores fracturing movements in both artificial and natural materials. The exhibition closed in August, but her work is available for private viewing through January 2024.

In the autumn of 2023 Brooklyn Metal Works presents a solo exhibition of Funlola Coker's work. The artist embraces the literary style of biomythography and builds new narratives of comfort with objects that stand in for lost memories.
bkmetalworks.com/exhibition-calendar
@brooklynmetalworks

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The First Metal: Arts & Crafts Copper
5.6.2023 – 11.3.2024
Jordan Schnitzer Museum of Art, Eugene, OR

This is the first exhibition to focus on copper metalwork in the Arts and Crafts movement in the United Kingdom and the United States, with additional works from Germany, Ireland, Australia, and New Zealand. The exhibition presents a range of handwrought copper works by many of the premier metalsmiths working in the late nineteenth and early twentieth centuries. Essays by scholar-

THE TEXTURE OF PLACE >

Funlola Coker
Baje, 2022
Copper
Dimensions vary
Photo courtesy of the artist

< SHARING HONORS AND BURDENS

Lily Hope
Lineage Robe, 2017
Thigh-spun merino wool and cedar bark with beaver fur
48 x 52½ x 2 in.
Portland Art Museum, OR, Museum purchase: Funds provided by bequest of Elizabeth Cole Butler by exchange

curators Mary Greensted and Jonathan Clancy trace the rise of the Arts and Crafts movement and the particular role that copper played in its development and ethos. Marilyn Archer served as guest curator, and Margo Grant Walsh served as a curatorial consultant.
jsma.uoregon.edu/The-First-Metal
@jsmauo

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SIGHTLINES on Peace, Power & Prestige: Metal Arts in Africa
9.29.2023 – 12.31.2023
Bard Graduate Center Gallery, New York, NY

SIGHTLINES, curated by Drew Thompson, brings works by leading contemporary artists into conversation with historic African metal arts. It features large-scale sculptures, photography, weavings, metalwork, and multimedia installations by contemporary makers. The more than 140 historic works on view are drawn from *Peace, Power & Prestige*, an exhibition of historic African metal arts curated by Susan Cooksey at the University of Florida's Harn Museum of Art.
bgc.bard.edu/exhibitions/exhibitions/135/sightlines
@bardgradcenter

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Master Metalsmith: Rachelle Thiewes | HUED
10.1.2023 – 1.28.2024
Metal Museum, Memphis, TN

An El Paso–based artist, Rachelle Thiewes explores gender, shape, color, negative space, sound, and movement in her upcoming retrospective at the Metal Museum. Captivated by El Paso's mountainous desert, blistering sun, and Lowrider car culture and inspired by the likes of jazz legends John Coltrane and Django Reinhart, as well as artists like Donald Judd—Thiewes's work embodies the same themes of these influences. It is vibrant, fun, electric, and sure to thrill a wide range of audiences.
metalmuseum.org/rachellethiewes
@metalmuseum

^ OUT OF THE FIRE

Bev Petow
Global Aristocracy—Dressed for the Revolution, 2016
208 x 137 x 137 cm
Hot rolled steel, aluminum mesh
Photo: Dale Roth and Michele Ramberg

Media

The Nameplate: Jewelry, Culture, and Identity
Book

The Nameplate: Jewelry, Culture, and Identity is a vibrant photographic celebration of nameplate jewelry featuring deeply personal stories and rich cultural contexts, collected by Isabel Attyah Flower and Marcel Rosa-Salas. Featuring essays and interviews from scholars and cultural figures, portraits by contemporary photographers, archival imagery, and a historical exploration into the multifaceted and often overlooked significance of nameplates, this book is a tribute to the people who make, wear, and cherish nameplate jewelry.
penguinrandomhouse.com/books/690257/the-nameplate-by-marcel-rosa-salas-and-isabel-attyah-flower

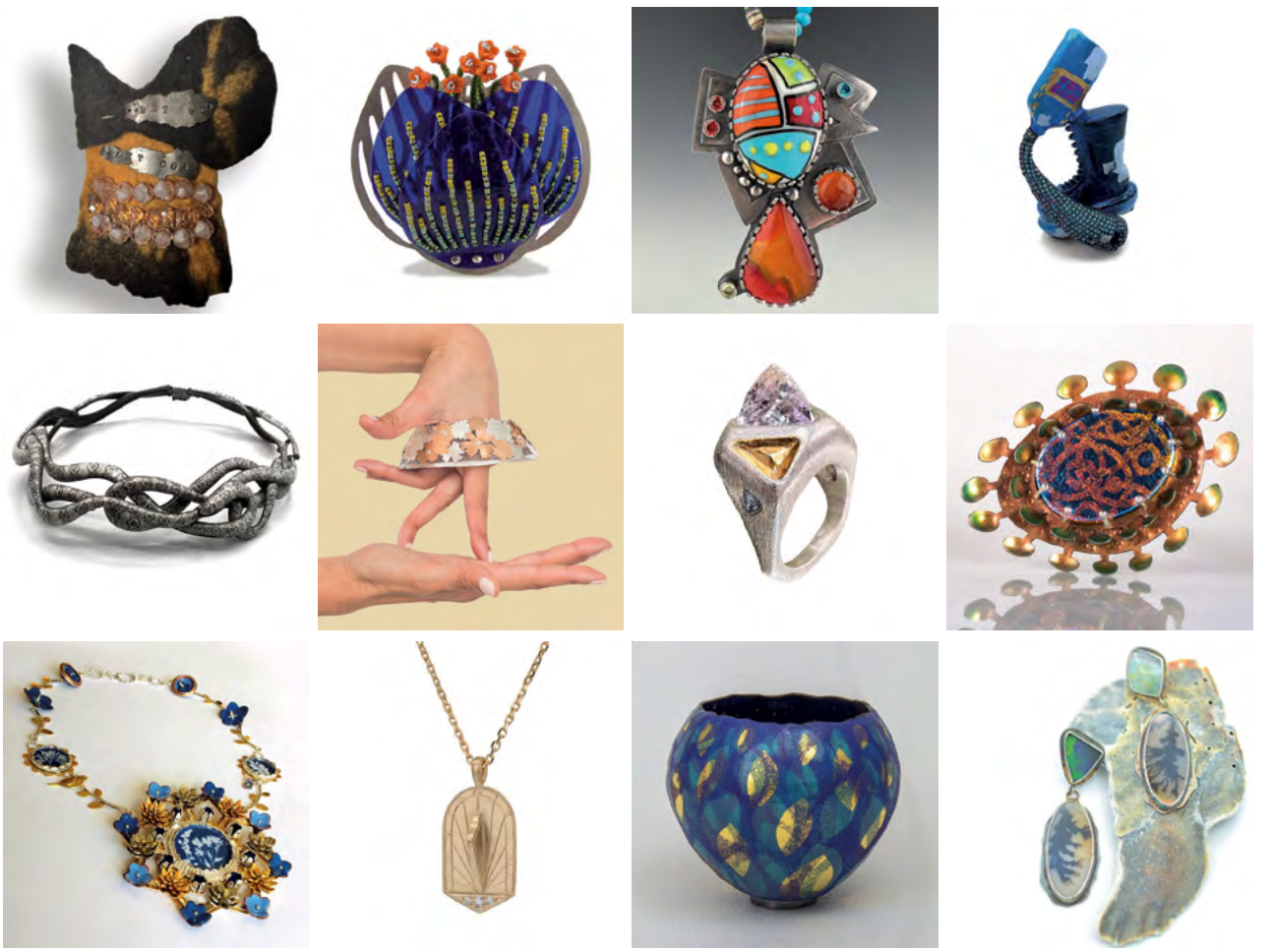
Out of the Fire: Metalworkers along the Salish Sea
Book

Out of the Fire: Metalworkers along the Salish Sea features twenty-four West Coast artists and craftspeople who work with metal, reflecting the amazing depth and breadth of talent found in this region. Award-winning journalist Pirjo Raits interviewed the artists, discussing the different styles, influences, and techniques that go into creating one-of-a-kind jewelry, candleholders, custom wrought-iron gates, public installations, and more. Includes stunning photography by Dale Roth and Michele Ramburg.
heritagehouse.ca/book/out-of-the-fire
@heritagehousepublishing

< A FRACTURING PRACTICE

Patricia Domingues
Semiconductor Device, 2023
Monocrystalline silicon and steel
75 x 65 x 10 mm
Photo: Nima Ashrafi

WE ARE SNAG: Anthology Ed 3



Row 1, L to R / Diana N'Diaye, Kathryn Bowman, Kathryn Guler, Zach Mellman-Carsey. ***Row 2, L to R*** / Diane Falkenhagen, Anna Nava-Liess, David Lilly, Teri Brudnak. ***Row 3, L to R*** / Jennifer Fairman, Melissa Scoppa, Cynthia Eid, Lori Francescutti.

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www.***snagmetalsmith.org***/we-are-snag-anthology-ed3/

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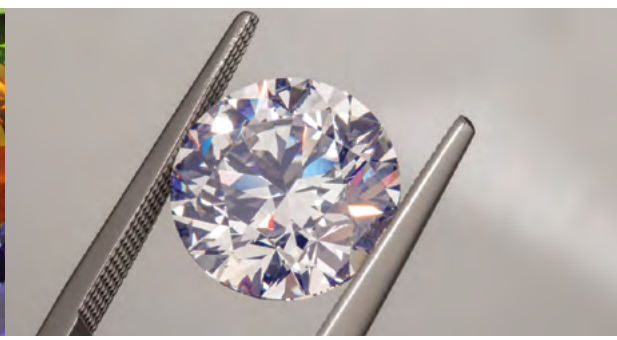

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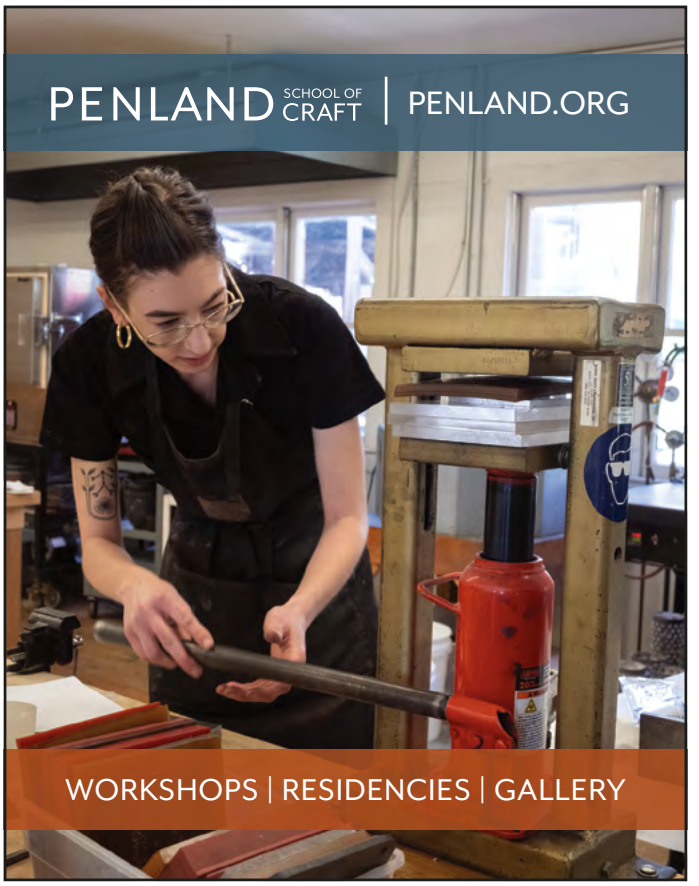

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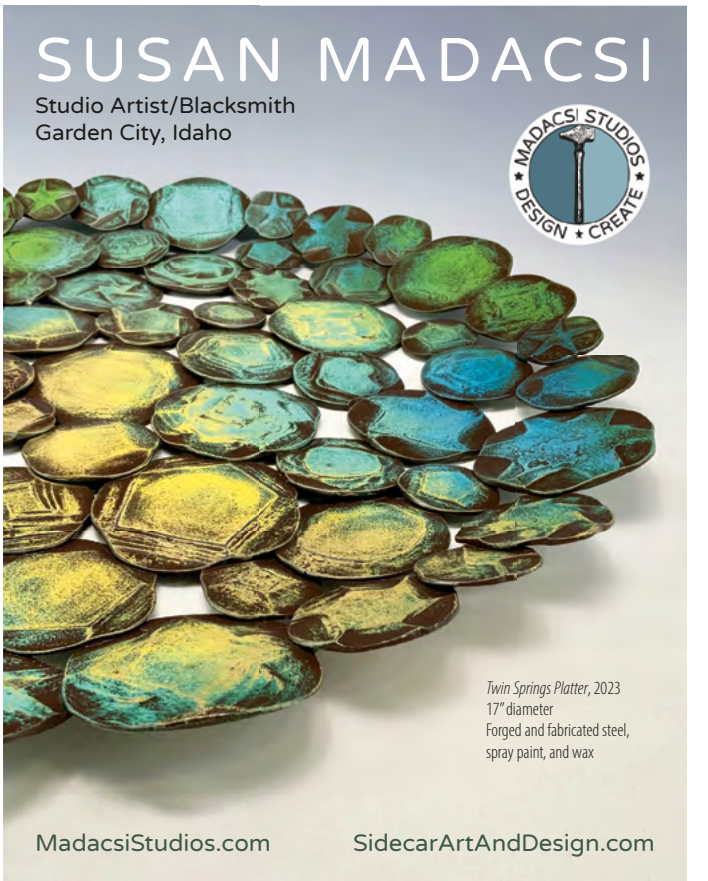
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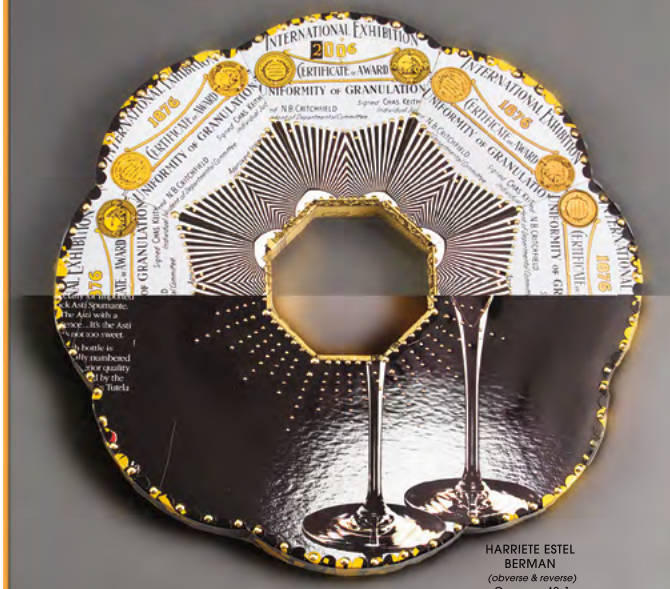

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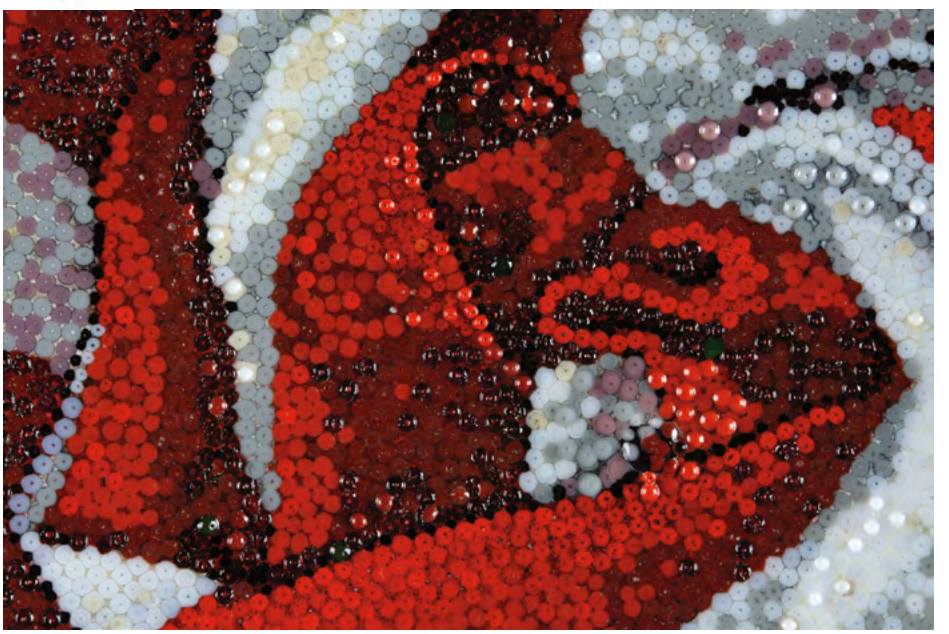

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